

SEVEN DAYS

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Plenty of views
PAGE 15

PAGE



THE KILL OER PAGE 32
Fiction by Gary Lee Miller



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Small publishers talk business



GHOST STORIES PAGE 40
An artist's book of hauntings

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PRINTED IN THE UNITED STATES OF AMERICA

SEVEN DAYS PUBLISHED BY SEVEN DAYS

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FEEDback

READER REACTION TO RECENT ARTICLES

ANOTHER THING ABOUT WINDCOPS!

I wanted to submit a correction to the Windcop police story "Small City, Big Dope," (December 10). I used to be a board member of the Windcop Coalition for a Safe and Peaceful Community. The WCOPC is a 501(c)(3) nonprofit and its executive director is Kate Nugent. Officer Pat McElrick founded the coalition and is currently a board member; she does not run it, and it is not a volunteer group, although they do have many amazing volunteers supporting the work!

Alanna Winicki
ATLANTA, GA

THERE'S A MAP FOR THAT

I just finished making "Reaching the River" (December 1) and wanted to let Seven Days readers know that the UVM Libraries Center for Digital Initiatives made historical maps of Burlington freely available online. There are two collections, "Historical Maps of Burlington and Wells, Vermont," and "The Insurance Maps of Burlington, Vermont." Random can find them at collections.library.uvm.edu. These maps are available for anyone researching Burlington history.

Prudence Doherty
WINDCOP

Burlary is the public services librarian for *SVU Special Collections*

TIM NEWCOMB



PRO MIRD

It's no surprise that some vested interests from the Ross administration would like to revoke Burlington City Hall (Dear Gino, "Weinberger's Retreat," November 26), but there is hardly a groundswell of discontent against him. Weinberger has done a fine job as mayor, and Burlington would be well served by a second term. Weinberger has restored competent management and vigorous leadership, put city finances on an even keel, and kept Burlington Telecom alive. City services — especially public works — are noticeably more consumer friendly. Returning the old regime would be a step back into the past.

Samuel Pines
BURLINGTON

LISTEN UP, HEINTZ

Paul Heintz may be getting more clever, as his team stand at least, but he is out of touch with Vermonters (Dear Gino, "Shannon 26," November 26). Yes, we will see "what we want to see" because we have been here a long time. We know what is good for our state. Vermont activists should stop fretting/talking for the sake of a story. He'll be out of a job quicker than Peter Skinkins, who has much more wisdom than Heintz does. He should get real and start listening to someone other than himself.

Debbie Gilmore
WOODSTOCK

CORRECTIONS

The WTF column "What's With Our Headless Woman, Named on Pine Street?" on December 3 incorrectly listed B Corporation as the organization responsible for certifying Vermont businesses for sustainability and social responsibility. In fact, B Corporation is supported by B Lab, a nonprofit based in Pennsylvania that created and funds B Corp and all its subsidiaries, including for-profit businesses awarded B Corp status.

Last week's news article titled "Meet the First Who Turned Around Burlington Telecom" misstated how the proceeds from the sale of Burlington Telecom will be divided. After the city and Troy Pines split the money, Derriman & Pines will receive a portion from Pines's share not from the city's.

BLACK BABIES MATTER

[Re Off Message, "Black Lives Matter" Candlelight Vigil Held in Burlington," December 23]. Black lives matter. All lives matter, including those of the unborn. The neo-nazis doing the White Cams for Black Lives, in my opinion, are hypocrites. There are more minority women having abortions than white women. And doctors are doing the abortions. Why are they not protesting that? There are far more minority babies aborted every year than cops killing people of color. Unborn babies are innocent, unlike Michael Brown and Eric Garner. Both had committed crimes before the cops stopped them. If they had listened to the cops and done what was asked of them, they both would be alive. The cops do disagree with the cop is not on the street, but in the courtroom. It is far safer for everyone.

Catherine Hammond
WILKESVILLE

LIVE OPERA

[Re "Green Mountain Opera Festival Cancels Season," November 26]. As a member of Florida Grand Opera's administration team, I just want to clarify that FGOP is not in any danger of forfeiting its 2014 season. All of the operas for the 2014-2015 season are scheduled and will be performed as planned. Our current "Buy YES to Opera, South Florida" comprehensive campaign is to ensure the performance quality of future seasons.

Erin Wang Mazzucco
MIAMI, FL

Mazzucco manages
public relations for the
Florida Grand Opera

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TUE 12/23 DR JANE 8PM
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THU 12/25 DR JACK BARRETT 8PM
FRI 12/26 DR JACK BARRETT 8PM
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of Santa Claus." Local joksters
head to Zen Lounge, where
they unleash a steady stream
of one-liners at the man in the
red and white suit. A stress-
reliever amid the holiday
madness, this hilar-
ous romp offers
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laughs.

SEE
THE ADVERTISING
ON PAGE 11

2

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ghosts that haunt the old house in the heart of
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history, and a collection of stories, takes a historical approach to
the ghost world of the city.

SEE EVENT INFO ON PAGE 10

3

FRIDAY 19

Call of the Wild

IN 2003, 16 mountain cowboys and cattle
men spent five months riding up the West
Coast. More than 2000 miles later, they emerged
with a new book, "The Call of the Wild."
Essential: A New From Nature in Color is the
book's first look at the wild. The book's only
nature can teach the five cowboys the simple
things in life.

SEE CALendars LISTING ON PAGE 10

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THURSDAY 18 & FRIDAY 19

Rising Talents

They're only kids, it's only 18, but the perfor-
mers in the **Rising Stars** show their stuff.
Accompanied by professional musicians, 10 singers
and dancers perform a variety of styles, from
classical to pop. The show is a family-friendly show
featuring songs from Disney, A Christmas Story and
other popular productions. The show is a family-
friendly show, and the performers are young and old.

SEE CALendars LISTING ON PAGE 10

5

FRIDAY 19 & SATURDAY 20

Creative Culture

If you're looking for a locally made gift, the **BEA
Holiday Artist Market** has you covered. Featuring
11 artists, this show is a mix of handmade
items, from jewelry to home decor. One of
the most popular items is the "Bea" bracelet, a
handmade bracelet made of wood and
leaves, reflecting Vermont's thriving outdoor
community.

SEE CALendars LISTING ON PAGE 10

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MONDAY 22

All-Star Lineup

When you're the vocalist and guitarist for the **Enk,**
there's one you can't persuade your musician
to perform in a certain way. That's the case
with "Older Men's Music: A Celebration." More
than 10 of Vermont's top musicians, including Bob
Wright, Jack Parris and Mike Landon, join forces
at the **Enk** to perform for H.O.P.E. and the **Enk**
County Food Bank.

SEE CALendars LISTING ON PAGE 11

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FRIDAY 19

Break the Roof

From the low-costed artists and in for the night at
the **Break the Roof** show. It's a night of local
artists, from the young to the old, with a focus on
the art of the roof. The show is a mix of
artists, from the young to the old, with a focus on
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FAIR GAME SENATE SEASON ON VERMONT POLITICS BY PAUL HERTZ

Left Behind

Four years ago last week, Sen. **BENNY SANDERS** (D-Vt.) espoused "progressive values" with an eight- and a half-hour floor speech opposing the extension of Bush-era tax breaks for the wealthy. But last week, on Sanders and his ilk brought a measure to a narrow spending bill that would loosen Wall Street regulations, then was now at leading the charge. Sen. **ELIZABETH WARREN** (D-Mass.).

Instead of leading to the wall of Congressional hypocrisy, she led to a fiery speech that quickly went viral. Congress "should have broken [its back] into pieces."

Warren's remarks came as two liberal grassroots organizations — MoveOn.org and Burlington-based Democracy for America — joined a growing effort to co-opt the Massachusetts Democrat into the 2016 presidential race. And it came as 200 former staffers and volunteers for President **BARACK OBAMA's** campaign signed a letter urging her to run.

"There is no more clear advocate in the light against income inequality than Elizabeth Warren," says **DEVINE** spokesman **MIL MINKA**, who asked his name to be left in Sanders' words rarely disagree with that assessment. But as the Vermont independent runs for a "political revolution" to ignite his own likely presidential campaign, many liberals are patently waiting for Warren. That makes her a bigger threat to the viability of a Sanders bid than president from former **HILLARY CLINTON**.

"For me, she's just the right woman for the time," says **KATE ALDRIDGE-HANNA**, who served as Obama's chief director during his 2008 campaign.

Aldridge-Hanna is now deputy campaign manager of Ready for Warren, a super PAC founded last July to boost the drive for a Warren candidacy. The movement gained momentum late work when Bloomberg pledged to invest \$1 million in a separate, Sen. Warren, Sen. campaign, extended to other signatures and line organizers to early presidential primary and caucus states.

MoveOn will launch its effort on Wednesday in Iowa, just as Sanders wraps up his fourth trip this year to the Hawkeye State.

"I love Bernie Sanders. I think he's amazing," Aldridge-Hanna says. "That we're ready for a woman president."

Sinks says Democracy for America found much the same when it polled its left-leaning members after last month's mid-term elections. Forty-two percent backed Warren, 24 percent supported Sanders and 22 percent preferred Clinton.

"I think a lot of people really want to break the big bad glass ceiling, and I think

that's why there's this hunger for Warren," he says.

(Though DFA was founded by former governor **WILLIAM DAVIS**, the 2004 presidential candidate rebuffed its support for Clinton last week in *Politics Magazine*, calling the former secretary of state "by far the most qualified" contender.)

To be sure, liberals aren't just excited about Warren because of her gender. The Oklahoma native spent 20 years working about bankruptcy and personal finance at Harvard Law School and was a major force behind the creation of the Consumer Financial Protection Bureau in 2010.

IS ELIZABETH WARREN A BIGGER THREAT TO BERNIE SANDERS THAN HILLARY CLINTON?

And, let's face it: It's far more realistic to imagine her upsetting Clinton than a 73-year-old, grumpy white guy from Vermont who calls himself a Democratic Socialist.

Even **DEVINE**, a prominent political consultant who plans to support Sanders if he runs, concedes that Warren could crowd out the Vermontier. "I think if Elizabeth Warren gets into the race, she's going to take up a lot of space as that side of the Democratic Party that's looking for progressive leadership. Absolutely. No doubt about it. I've seen a lot of people very enthusiastic about her running, and I can understand why," Devine says. "But I've seen no indicators that she's going to be a candidate for president."

Devine Intervention

If Sanders does end up running, Devine will likely play a major role in the campaign — and their bond's a big deal.

Since he traded delegates for **JOHN CAFFERTY's** 1980 reelection bid, the veteran strategist and columnist worked for dozens of presidential, senatorial and gubernatorial campaigns. He served as a senior adviser to **AL BONO's** and **JOHN EDGAR's** presidential campaigns in 2000 and 2004.

"Should be decide to do this I told him I would support him and help him however he wanted to do it," Devine says. "His capacity to run a serious campaign for president."

That would entail, he says, raising "in the neighborhood of \$50 million to put together the media you need in the early states and to put together the operations."

Given that more than 100,000 people have already contributed to Sanders' campaign

campaign — and hundreds of thousands more subscribe to his email lists and social media accounts — Devine thinks "Bernie is in a very strong position" to do just that.

"The likelihood of getting started now 'get engaged really early next year' Devine says. "This isn't something you can put off. This isn't like 1989, when people were announcing for president in October or November the year before."

Sanders certainly hasn't been as strong as early morning stations. In addition to his four trips to Iowa, he has traveled seven times to New Hampshire and one time each to South Carolina and Nevada. In his trip to the White House State this week, he held a town hall meeting in Ames and lay-out a Program from holiday party outside the White House.

"I see the early language of a continuing process — is very favorable to a secondary like him," Devine says, noting that the laws concern "tend to be dominated by very progressive elements."

In New Hampshire, Devine says, "I think a lot of people who've supported him for many years in Vermont will have the opportunity to get in their cars and travel to a neighboring state to support him."

Devine says he doesn't see back Sanders "let's say" anything can "happen at all" but can be made out of loyalty and friendship to a longtime client. He was the former-of-state consultant to work for Sanders during the three-congressman's 1996 reelection race — and helped Sanders again in his 2006 run for the Senate. He says he has "spoken with him a few times and met with him two or three times" about a possible presidential campaign.

Devine says the classic historical precedent for a Sanders run would be **GEORGE MECHAN'S** 1968 campaign, which he believes the Minnesota senator might have won in the interest age.

"Should be decide to run, one of the tremendous aspects it could have on American politics is empowering young people," Devine predicts.

Duck, Duck, Goose

With every trace of drama, Democratic legislators reshaped Senate President **Joe Biden** (D-Del.) (D-Windor) and House Speaker **Paul Ryan** (D-Wisconsin) to the St. Louis-based job Saturday during caucus run steps in Montpelier.

The only changing of the guard came when House Democrats unanimously elected Rep. **SARAH CLOUTIER** (D-Vt.) (D-Illinois) as majority leader. Rep. **KEITHA HAN** (D-Barkeley) dropped her challenge

to Capeland Hutton last week and was disappointed to see the position of caucus elections chair.

Now all eyes turn to the naming of committee chairs. In the Senate, such assignments are doled out by the three-member Committee on Committees, which includes Campbell, Lt. Gov. **JOHN COOPER** and the so-called "third member."

During Saturday's caucus meeting at the Capital Plaza, Sen. **TIM ADAMS** (D-Chittenden) announced Sen. **JOCK MACALEX** (D-Stark) will serve in that role for the upcoming term.

"I think last time around, I don't think there's a single person who didn't feel like they received a great committee assignment, so I think we're done well," said Adams, who received a plum post as chairman of the Senate Finance Committee.

"I might agree with that one," whinged Rep. **JOHN COOPER** (D-Chittenden). The committee named Lyons one year ago after the spent a decade chairing the Senate Natural Resources and Energy Committee.

With Lyons' resignation, Sen. **ANDREW LIPPIN** (D-Berlin) stepped in to retire, but chairmanship is once again open. And according to several sources, nearly a quarter of the body is gunning for it.

Lyons says she would be "very happy" to return to her old job, saying that she has proven herself "in terms of leadership and in terms of understanding the issues."

She's not the only former chair who's interested. Sen. **NEED MERRITT** (D-Windsor), who led Natural Resources from 2008 through 2010, says returning to the committee "is something I very much want to do." To do that, though, he'll have to give up his chairmanship of the Senate Education Committee, which few seem interested in leaving.

Other contenders include, on the right, Sen. **JOHN ROBERTS** (D-France Orleans) and Sen. **DAVID TRELLING** (D-Chittenden), and on the left, Sen. **DAVID ZUCKERMAN** (D-Chittenden). Zuckerman might have a head start, getting the job given his outsize influence for Progressive/Democratic Caucus members since he's the recent lieutenant governor's vice. Both Campbell and Adams championed it.

"My environmental record is probably stronger than what they would like to see as chair," Zuckerman says, "and they would be concerned I'd push too far on certain things."

A likely consensus candidate could be Sen. **CHAD WEAVER** (D-Addison), who says "It would be an honor" to helm the committee.

In the House, many new committees appear likely to see new leadership, though Smith, who has sole discretion to name chairs, declined to comment.

Rep. **MICHAEL JOHNSON** (D-South, Han) is universally expected to succeed retiring Rep. **MARLENE HULTEN** (D-Windsor) as chairwoman of the powerful House Appropriations Committee.

More of a mystery in recent weeks

is who will succeed Rep. **MIKE FISHER** (D-Lancaster). The former chairman of the House Health Care Committee lost his race for reelection last month. Rep. **JOHN FLEMMING** (D-Burlington) says he would "welcome the challenge," but says he's "hesitant" about the chance of a Progressive being named to shepherd off **RENEE WATSON**, health care reform through the House.

According to two local legislative sources who refused to be named, the post will eventually go to Rep. **ALAN LIPPIN** (D-Hennington). Though Lippin hasn't previously served on the committee, he has spent 20 years in the legislature and a decade chairing the House Judiciary Committee.

Replying him on that panel will be its vice chairwoman, Rep. **MARINE BRAD** (D-Montpelier). Neither Lippin nor Brad returned calls seeking comment.

Smith, who has and having priority in the coming legislative session will be to reform the state's education finance structure, appears likely to make sweeping changes to the House Education Committee. An ad hoc panel is appointed over the summer to study the state's needs, announced last Friday that the House Ways and Means Committee surrender to production over education finance to the ad hoc committee.

If Smith accepts that recommendation, he's widely expected to replace the latter committee's chairwoman, Rep. **DAVID JOHNSON** (D-Burlington), with Rep. **MAUREN MARTIN** (D-Berlin), a Ways and Means member and expert on education finance. "The last two sessions, I added to be close of the education committee," Shupe says. "I've hoped the speaker will do that, but he hasn't made up his mind yet."

Dowdell did not return a call seeking comment.

Media Notes

Eight months after Vermont PBS' board of directors ousted longtime president and CEO **ANDREW L. HANSEN**, a newly appointed board is looking to lead the station formerly known as Vermont Public Television. The Carthage resident currently serves as general counsel for the Vermont Telecommunications Authority.

Interim president and CEO **CHARLES DAVIS**, who will stay on until Greiderer takes the reins in February, says she will be "a great leader" for the station. He says in recent months, which included a Commission for Public Broadcasting investigation and fire, are "100 percent in the past."

In other media news, business and data reporter **MARLEY WALK** left VTigger.org on Friday after 18 months at the online nonprofit. She's planning to work as a data consultant and freelance reporter.

"It was actually a really hard decision to leave Digger," she says. "My curiosity and my instincts were pulling me in a direction where I thought it could pursue more if I had more independence." ☐



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Counting Complaints: FairPoint Customers Suffer Through Strike, Outages, 'Troubles'

BY KATHRYN FLAGG

"Enough is enough." That was Gov. Peter Dinkins' message in a December 12 letter to FairPoint Communications CEO Paul Bess. The governor urged the telecommunications company — which provides telephone and internet service for roughly 800,000 customers in Vermont — to resolve its dispute with striking workers.

State officials and FairPoint customers are exasperated with the telecom, for good reason. Since the strike began October 13, residents have lodged almost 600 complaints against the company with the Vermont Public Service Department, the agency that regulates the telecommunications industry. Complaints over the same period last year totaled 93.

Some customers have reported weeks of three or four weeks to get downed phone service restored. In some cases, customers are waiting even longer for new telephone service to be installed, according to the PSD.

Just registering complaints with FairPoint has also been problematic, according to PSD records. Shortly after the strike began, some customers were spending half the day on hold waiting for customer service representatives to answer their questions. Call times have gotten significantly shorter in recent weeks.

Meanwhile, outages have compromised public safety. On November 28, two fiber cables broke in New Hampshire and, as a result, many Vermonters couldn't call 911 for five hours, though 100 calls did not get through to the emergency line.

Last week phone services cut out for several hours at the Colchester Police Department.

Customers are frustrated — and, in many cases, lost their identities. In Vermont, FairPoint is considered the provider of last resort, meaning it provides phone service in parts of the state where no competition exists. The PSD estimates that for between 15,000 and 20,000 Vermonters, FairPoint is the only choice for landline telephone service.

Dan Cogan of Milton is one of the so-called "typical" customers: his internet and phone service cut out unexpectedly in late October. When he called FairPoint initially, a customer service rep told him that someone with a New Hampshire area code had reached his service. A few days later, it clicked



back on — only to find again almost immediately.

Over the first four weeks, he said, he spent an estimated 15 to 20 hours on the phone with FairPoint representatives, calling from the organic farm where he works in Jericho or from his neighbor's house, which is a 10-minute walk from his own home. That same neighbor received robocalls from FairPoint on Cogan's behalf — sometimes stating Cogan told the company was canceling a service call that he hadn't known was scheduled in the first place.

At his most desperate, Cogan drove over to the FairPoint customer service building on Fitzhugh Road in South Burlington. He'd seen the news about the strike, including images of picketing workers. He found an empty parking

lot and a seemingly deserted building. "There's nobody locally I could talk to," Cogan said.

"We do have a backlog [of service calls]," acknowledged FairPoint spokeswoman Agnieszka Brzadzka. She said that since "our workers walked off the job," FairPoint has put in place a contingency plan composed of management and association workers now on the job.

Brzadzka also said that several outages have been weather related, though she wouldn't speak in detail about general causes for phone or internet service. PSD officials said the company has told them that outages are taking longer to fix because replacement staff face a learning curve as they adjust to the area and learn FairPoint's systems.

FairPoint, which is based in North Carolina, started bringing in temporary workers from other states in October to replace those on strike. Union leaders, who coordinate mobile picketing at work sites around the region, have noted broken phones from as far south as Florida and Georgia.

"You can't bring people in here that don't know the area, don't know the company, and expect them to do anything," said Mike Spillane, business manager at the International Brotherhood of Electrical Workers Local 2328. Also on strike are members of the Communications Workers of America, a union that represents customer service employees at FairPoint.

"What you're experiencing out there right now is an unprecedented workforce that is a hedge-podge. Bored-sad by FairPoint," said Spillane.

FairPoint won't say how many workers they've brought in to replace the roughly 5,700 employees striking in northern New England. 370 of whom are from Vermont. Even the PSD doesn't know the exact numbers of replacement workers.

"What they've said is that they believe their staffing is sufficient to handle the needs of the company," said Autumn Barnett, customer affairs director at PSD. But Barnett said, "It certainly has not been sufficient so far, as the numbers show."

A downed landline is especially scary for some customers, people who don't have cell reception at home or who have serious medical conditions are particularly vulnerable. Barnett said FairPoint does prioritize outages affecting such people but that it's impossible to know when someone might need a landline for a future emergency.

It worried Jacqueline Larsen, a senior widow living alone on Lake Eden. Her cellphone doesn't work at home, and the talking before the bus for emergency rides on a working landline. "I realize FairPoint is on strike," Larsen wrote in an email to *Green Paper* last week when her phone service cut out for a day, "but I need phone service immediately ASAP."

PSD's Barnett recently heard from a woman with a young child at home who has been without service for weeks.

"I totally feel for her," said Barnett. Meanwhile, is Milton Cogan's situation worse than is inconvenient to Burlington. When Cogan's brother and he called him, a woman picked up, and told him that she'd been receiving phone

cells intended for Cogan for a while, including important messages from his doctor's office.

"It was three weeks into it when I found out that somehow, at some point, my phone had been reconnected to someone else's line" — is that of a neighbor who lives about a mile and a half away, and Cogan, "I didn't know her — but I do now," he said with a chuckle.

He described the outage as a huge hassle, and said that he felt "totally cut off from the world." As an agricultural worker, he wanted to find seasonal jobs for the winter but didn't have a way for potential employers to contact him. He'd also just waded into the world of online dating. "Let me tell you," he said, "Lenny thing."

Cogan finally broke down and purchased a prepaid cellphone. Four and a half weeks after the incident began, a FairPoint service technician from Middle, Ct., showed up, two days later. Cogan's service and original phone number were back up and running. He suspects that if he and his brother hadn't figured out the issue up he could still be without service today. "FairPoint really needs to pull their game up," said Cogan, "or they're not going to have much more time to play by here."

Cogan's considering dropping his FairPoint service — a few neighbors already have, opting instead to rely solely on their cellphones. That he is, by his own admission, not a techy guy, held him back from a headline.

In Middlesex, Patricia Hoffman isn't bothering to report her outage to FairPoint. In 2000 and early 2003, Hoffman spent many hours on the phone with the company over a service issue, trying to get her phone service setup.

Though her phone hasn't been working for about two weeks, Hoffman said by email that she hasn't called the company "because once a while out-

lets me what actions are futile and quit trying."

Hoffman's experience speaks to what regulators at the PSD have long known: Service issues at FairPoint prohibit the current status. In particular, FairPoint's consistently fails to meet one metric the department tracks: "outages cleared within 24 hours."

"That one, they're kind of off the charts," said Jon Porter, the director of the telecommunications division at PSD. In fact, the PSD approached the Vermont Public Service Board with concerns about the issue last December. Porter said FairPoint's own reports to the PSD showed that the company only managed to fix outages within 24 hours on average 50 percent of the time in the year leading up to July 2014.

Earlier this month, the PSD petitioned the PSB to open a formal investigation into FairPoint. The investigation will take months, Porter said. Despite the slew of outages, FairPoint is on track to take over the state's 911 services next August. The contract is already signed, and FairPoint has started

working on the nine-month transition. David Tucker, who directs the Vermont Enhanced 911 Board, and the company's bid was the most affordable and complete of those submitted.

"We're certainly cognizant of those concerns at the residential level," said Tucker, but he said FairPoint has recently taken over 911 services in Maine. Vermont officials spoke with their counterparts there, and some traveled to Maine to see FairPoint's 911 system in action. "We think that the solution is a good solution," said Tucker. As for the November 911 outage — where both the primary cable routing those calls and the secondary backup failed — Tucker insisted it was "very, very unusual." □

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A Plan for the People? Burlington Progs Put Mall Man Through the Paces

BY ALICIA FRESE

Last month, the new owner of the Burlington Town Center unveiled a \$200-million plan to redevelop his property. What's more, Don Sears promised to work hand in hand with the city to bring its much-maligned downtown mall up to date. "You have to learn," he told the city council repeatedly during its December 1 meeting.

If the project moves forward, it could be the biggest single private investment in Burlington history.

"How could you not get excited when someone is willing to invest that money?" asked Kelly Devine, executive director of the Burlington Business Association—a view shared by numerous city leaders.

But others—particularly Progressive city councilors—see ongoing caution in their emerging role as watchdogs of the Weinberger administration. "We shouldn't do this just because he wants to invest \$200 million," said Progressive councilor Jane Knudsen.

Along with fellow Progressive councilors Terrie Calhoun and Miss Tracy Knudsen recently sent 10 questions to Mayor Miss Weinberger asking about the city's role in the project and requesting more details about Sears' himself.

The subject: Who is this guy? And how do we know he'll actually listen?

After college, Sears served as an officer in the US Army's Ordnance Corps, charged with overseeing weapons systems. He said he got out early because the Vietnam War was winding down, like returned to school, earning law and business degrees before joining the large Chicago-based real estate investment company J&J Realty. His later stints as a New York office for J&J and work there until he founded Decorsion Investments in 1997.

The small New York firm is staffed by a coterie of executives he's known for many years, including his son. Decorsion doesn't specialize in any particular type of development, it invests in everything from high-rise office buildings to multifamily housing projects.

Asked by Progressive councilors for examples of his previous work, Sears provided a list of eight projects, some of which date back to his time at J&J. Five were in New York City including a \$150-million office building on Park Avenue. His portfolio also includes a 650,000-square-foot shopping mall in Delaware and Capley Place—a mixed-use project in Boston that involved a public-private partnership.

A 1971 graduate of the University of Delaware and divorced father of two, Sears won't divulge his age. "I will tell you that my hair is graying, but it's not quite as gray as my eye would suggest," he said. Sears with snow on the ground, he dresses more New York City than Burlington—his overcoat, neatly-beaked hair matches his well-cut, scarf and well-shined shoes.

Sears was looking for a place away from New York City—New Hampshire—when he saw an online listing for a house, surrounded by mountains, on the Rutland state. He bought it in 1997 and says he spends about 70 percent of his time there. "The only reason I'm interested in doing this is because I live in Vermont," he said of the mall project during an interview last week. Another motivator to get it right, he asserted cautiously. "This is going to have my name on it for a very long time to come."

If not for his personal tie to the state, Sears said, "I think the uncertainty that carries with a large project in Vermont



would be such that I wouldn't be interested in attempting to do it."

The experienced real-estate investor—albeit on a small scale—when trying to convert the horse barn on his Rutland property into livable space, by adding a fireplace, office, pool table, bar, surround-sound theater and swimming pool.

Sears inquired at the Rutland town office, where an official told him he didn't need to submit any forms. Rutland City's wastewater division had a different reaction, and a debate ensued that went as far as Sears contacted people at the Vermont Agency of Natural Resources. With the agency's assistance, Sears requested, "We were able to work through all these issues that seemed to be misinterpreted by the local office."

Sears, who has diabetes, was making regular visits to the University of Vermont Medical Center for experimental eye treatments when a colleague told him about the mall and mentioned that it was on the market. In the 15 months he'd been making the trip north to the hospital, he had never ventured into downtown Burlington. Sears went to see the shopping area on a mid-April morning in 2013. Burlington Town Center was closed, but Church Street was bustling, convincing Sears that the place had potential.

At the end of the year, he and a partner—Bob Lach of the New Jersey-based Mountain Development Corporation—bought it from General Growth Properties for \$25 million—\$30 million less than the asking price. He and Lach have since parted ways.

According to Sears, Lach wanted to preserve the mall but improve its management, while Sears wanted to transform it into something very different. "He and I disagreed on that, so I bought him out," Sears explained matter-of-factly.

So far, Burlington officials have been amenable. When Sears shared his sweeping conceptual plan—which includes a rooftop park, a convention center and hotel, 250-plus apartments, offices, stores, restaurants, and possibly a cinema—Democratic councilor Karen Paul said, "I just took my breath away."

Sears proclaimed it was "perfectly aligned" with that of the city. The mayor, too, said, "I sense a meeting of the minds in terms of what Burlingtonians want and what the current ownership of this property envisions."

Each one is as referring to the city of Burlington's plan-B7C, a master-planning document developed with public input and unanimously approved by the city council, which calls for mixed-use development.

Being in sync with the city's goals is important because under the proposal, Burlington would pitch in an undetermined amount of financing to pay for public infrastructure such as the park, pedestrian walkways, reimagined St. Paul and Pine streets, and a new transit station. The city would also tax new investment financing to fund its portion—meaning it would become an anticipation of property tax revenue.

Burlington officials aren't big fans of the current shopping center. Vermont leaders have recently referred to it as a grand obstruction, a chronic underperformer and a poster child for underdevelopment. The problem, according to both Sears and local leaders, is a century-high building focused solely on shopping that occupies two prime downtown blocks and obstructs several major streets.

REAL ESTATE

Berlington Town Center is a product of the now-discredited urban renewal movement that razed neighborhoods in the name of revitalization. In 1968, voters approved the demolition of several city blocks, though it would take nearly two more decades to build the thing before it was a shopping mall, the site hosted Berlington's "Little Italy," a hotel, a bar, a barber, boarding house and the Grand Union Tea Company headquarters.

The major acknowledgment, "it would be tragically ironic if, in our site report to address some of the errors of the past, we made major new mistakes," is a memo responding to questions posed by the Progressive councilors.

Similarly, when Republican councilor Kurt Wright asked about the project's potential risks, Peter Owens, director of the Community and Economic Development Office, responded, "This is the last question I'll ask you here, but can you be 100% sure you can go wrong?"

At Weinberger's request, Stacey has agreed to participate in a "public development process" before he completes state and city zoning requirements. A committee of two city councilors and two planning commission members will advise the mayor's administration. The committee will hire consultants to assist them — the first being Stacey's agreement to fund the \$100,000 fee — and they'll hold at least two meetings at which residents can weigh in. Afterward, they'll negotiate a development agreement with Stacey that outlines both the city's and Stacey's respective responsibilities.

The city council, which will eventually vote yes or no on the project, signed off on Weinberger's proposed plan last Monday — but not before asking number of additional questions. The goal is to start the process immediately and have an agreement signed in May.

It's not unusual for the city to enter into development agreements on large projects. What's new, according to Weinberger, is making those discussions public.

Weinberger laced Stacey as an "open-minded," "a great listener" and a person who "follows through on commitments." That's a reference to Stacey successfully changing on the mall deal after several price plans with developers fell through — and landing at L.L.Bean store, which opened on Cherry Street, adjacent to the mall, last month.

Stacey points out that his track record in Berlington also includes convincing the city to do away with two-hour free parking at the mall's parking lot — a decision that met with some resistance.

But he despaired when asked where he expected conflict on his new project. After

"six to seven to eight to nine months worth of public vetting and public inquiry and public agencies and public discussion and public trust," Stacey said, "I recognize we may be nowhere."

There was laughter in the crowd during the press conference announcing the project, when council president Joan Shannon said, "I don't think there will be many people sharing themselves to the mall building and clearing all those virtues, but you never know."

Why bend over backward for public buy-in? One possible reason, City officials have suggested, is that the project will require exceptions to zoning rules, which, Wright predicted, "will be interesting debates to say the least."

As for financing, Stacey isn't too concerned about being it up. "Some of my partners are extremely well-heeled, if you will," Stacey said. According to a document provided to the city council, one investor is already interested in providing \$100 million. "I think among the money will be the state of the two banks," Stacey said — the other being securing approval.

Obviously when the rubber hits the road, there will be some tough negotiations about how far he's willing to go in order to provide

the public benefits that at least I will be expecting from this project," Knodell said.

Stacey and city officials outlined long-term economic benefits, including up to 1,600 new jobs. But Knodell, an economics professor at the University of Vermont, predicted that most of them will be "very low wage" and said she's looking for assurance that "people working in these jobs have the opportunity to live here."

Steve Goodland, the Progressive's candidate for mayor, said he's skeptical about the mall being redeveloped. Like Knodell, he said he'll be watching, to see if it's a good for all groups of people. Berlington's voting rules require that 16 to 25 percent of the state in new developments be made "affordable" — that is, housing that doesn't cost more than 30 percent what a household earning 80 percent or less than the median income brings in.

Knodell's concern is that Stacey creates mostly high-end apartments and upscale shops because they generate more profit, and "our downtown becomes an enclave for the affluent." "What do we do," she asked Stacey, when [our goals] aren't necessarily aligned?

"I don't know the magic formula, but I am committed to the process and notion of affordable housing," Stacey responded. But, he added, "It has to permeate out."

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Vermont Police Wear Cameras to Record — and Avoid — Trouble

BY MARK DANIS

In early November, a video that quickly went viral showed Burlington police officers chasing a man lying in the middle of the street. A witness said a cellphone recorded a man repeatedly striking the man, whose hands appeared to be under restraints. The video received widespread media coverage, and many questioned whether the police used excessive force.

Burlington police insisted they had done nothing wrong. To support their argument, they released their own video of the incident.

Captured on a body camera worn by a backup officer on the scene, the police video showed a more volatile scene than the witness-shot footage, with at least a dozen bystanders pouring out of a bar door to where officers were trying to handcuff the man. It also showed officers chatting amiably with some witnesses shortly after the arrest. The police videos, along with other details released by the department, helped quell the public outcry.

The incident was the first major test of an initiative that will soon become a permanent policy in Queen City policing. By the end of December, every Burlington police officer will wear a video camera and be under orders to film personally confrontational situations.

A handful of Burlington police officers have been wearing cameras as part of a two-year pilot project, the results of which have bolstered the department's plan to equip the entire department with body cams.

Police body cameras have recently received national attention after widespread protest of the police killings of unarmed black citizens in Ferguson, Mo., and New York City President Barack Obama proposed spending \$75 million to help outfit 50,000 officers with body cameras in an effort to rebuild trust between the public and the police. "This is not a problem just of Ferguson, Mo.," Obama said in a statement. "This is a national problem, that it's a solvable problem."

It is hard to find anyone in Vermont who thinks outfitting police with body cameras is a bad idea. Defense attorneys and police critics say cameras solve the problem of "this is not a problem just of Ferguson, Mo.," Obama said in a statement. "This is a national problem, that it's a solvable problem."

However, officials acknowledge that it is unclear whether the public will come to value or understand police encounters.



Meanwhile, Vermont police agencies have been loath to release records that involve allegations of officers violating the law. Along those lines, law-enforcement officials say they haven't created guidelines for releasing body-camera footage to the public, but are singling several exceptions they could employ to keep records confidential.

For example, Burlington Police Chief Mike Schirring said he could refuse to publicly release videos that identify victims or witnesses related to a criminal case.

Asked if the department would release videos in which officers appear to use excessive force, Schirring replied, "I don't leave the answer to that. That is going to be the biggest challenge, the balance between privacy and the public's right to know."

Attorney General Will Skowf is against releasing videos captured by police crime cameras. In one case, he opposed an attorney's request to release a video of three-state auditor Tim Salmon being stopped and investigated for drinking under the influence in 2010. Though Salmon's case had already ended in a plea deal, Skowf argued that the release of the video, which occurred despite his objection, could threaten the integrity of

criminal prosecutions and set a "dangerous precedent."

Denison acknowledged that protocols for releasing police recordings to the public have yet to be worked out. "Practices should be developed about that," Denison said.

"There has to be a stated policy to what extent body cameras are public record or an evidence that you acquire during discovery," St. Johnsbury defense attorney David Singh said. "Every criminal case by definition is current litigation — except when police feel like releasing information without makes them look good."

Schirring said footage from the November incident in Burlington does not have any "real-time value" in the ongoing cases against the men arrested that night. At the prosecutor's request, his department is withholding additional footage that is considered evidence, he said, even though it reflects unfavorably on his officers.

Schirring said that he would use Vermont's public records law as a guide for generating video protocols, which includes several exceptions for records that "interfere with enforcement proceedings" and could therefore deprive someone of a fair trial.

Meanwhile, the main benefit of police body cams may have nothing to do with the footage they generate. Studies suggest that cameras increase accountability and make both cops and citizens less likely to act inappropriately.

In Bufile, Gill, 50, of police force fell by 60 percent, and citizen complaints dropped 88 percent, after cops started wearing cameras, according to a study from the University of Cambridge's Institute of Criminology. Last year Texas' International CJD Risk Search told Vermont lawmakers that improper "Taser use dropped 68 percent when officers were wearing cameras."

"They're useful because of the deterrent effect," said St. Johnsbury defense attorney Robert Appel, who has used police "in-use-of-force cases." "They have the effect of making people behave, because nobody wants to look like an asshole on camera."

Singh agreed, referring to the camera as a "prophylactic device," more likely to prevent bad behavior than to give the public a new into police services.

Schirring concurred. "The process of recording something alters what's



'Black Lives Matter' Vigil Held in Burlington

Hundreds of protesters — bundled in winter clothing and many wearing white scarves — gathered outside Burlington City Hall last Friday evening for a "Black Lives Matter" candlelight vigil.

The evening event came a day before larger demonstrations were planned across the country — from San Francisco to Washington, DC, to New York City — to protest police brutality and the recent killings of unarmed black men, including Michael Brown in Ferguson, Mo., and Eric Garner in New York City.

Vicla Gorman, the event's organizer, said the names of those who she said have been "lynched by our justice system" following each with, "We love you!" These gathered then stood in silence, candles held in gloom and darkness. Protesters held signs aloft that read, "Black Lives Matter," "Hands Up, Don't Shoot," "White Silence Is Violence," and "I Can't Breathe."

Speakers trailed up city hall's steps to use a megaphone to address the crowd, calling for personal struggles with racism in Vermont and elsewhere, and reflecting on issues of race education and the legal system in America today.

One speaker, an American history teacher living in Vermont for more than 20 years, urged parents to "teach their children the truth of history — teach your children how racism can harm people."

Another said that, while the police have been "sensitive" to him in Vermont, "those are moments, as a black male living in this country, you fear for your life."

Between speakers, the crowd joined in chants: "Get up, get down, do this for Michael Brown!" "They say, he is, what privilege has got to go?" "Ours, two, three. Stop police brutality!"

Lots of laughs followed one speaker's assessment of the crowd: "I don't see Mack or white, y'all look pink to me!"

A Facebook event listing for the demonstration read, "This is a peaceful demonstration, and we will not engage with bullies; but none were to be found. Enthusiastic cheers followed each speaker."

After almost an hour and a half in the cold, Gorman thanked the crowd for braving the weather and invited everyone to attend a "die-in" at Saint Michael's College on Sunday.

"Be the new norm! Thank you for coming!"

CHARLIE ENSCDE

Leahy Splits With Sanders, Welch on 'Cromnibus'

In a rare split with Vermont's congressional delegation, Sen. Patrick Leahy (D-Vt.) voted last Saturday night in favor of a \$1.1 trillion spending bill that Sen. Bernie Sanders (I-Vt.) called "totally crazy."

The Senate passed the measure, which funds much of the government through next September, by a vote of 54 to 40. Sanders joined 21 Democrats and 38 Republicans in opposing it. Vermont's third delegate, Congressman Peter Welch (D-Vt.), also voted against the bill, when it passed the House Thursday night.

Like many liberals, Sanders and Welch took issue with two policy riders attached to the spending bill that would roll back regulations governing Wall Street banks and dramatically increase the amount of money donors can give to political parties. In a statement released ahead of Saturday's vote, Sanders also faulted the legislation for failing to invest in infrastructure improvements and environmental programs.



"At a time when the middle class continues to disappear, and the gap between the very rich and everyone else grows wider, this bill comes nowhere close to addressing the needs and grievances of America's working families," he said.

In his own statement, Leahy said he too was "very disappointed" in the last-minute inclusion of controversial policy provisions that have no place in a spending bill.

"These provisions force us into a choice between shutting down the government or enacting bad policy without the benefit of offering amendments and debating these long-standing changes to current law," he said.

But Leahy also faulted the inclusion of funding for priorities of his, ranging from support for Lake Champlain to anti-human trafficking efforts. And as a member of the Senate Appropriations Committee, he said the bill marked significant returns to the traditional appropriations process and away from stopping spending bills passed by government shutdown threats.

"No bill is perfect, especially one of this size," he said. "But this bill moves us far from governing by micromanipulation and takes off the table the threat to cut, two or three months of yet another government shutdown. Any resolution that punts these difficult appropriations decisions puts a greater risk important funding that will help Vermont."

And, he said, somewhat potentially, "any senator opposing this bill because of the riders it includes should remember that in any government shutdown or anything spending bill passed next year will contain more money, and some for Vermont."

PAUL HEINTZ

Deputy Chief of Staff worked at Peter Welch's congressional director from November 2009 to March 2011.



Would-Be Bill to Curb Police Militarization

An influential state lawmaker plans to introduce a bill restricting local use of the Pentagon's surplus equipment program, which Vermont police agencies have used to obtain an arsenal of military gear.

Sen. Anneel (D-Colony), chair of the House Ways and Means Committee, told Sen. Dore that he is concerned that police are obtaining the equipment through the federal 1033 Program with little oversight or public debate. Anneel expects the House Government Operations Committee to hold hearings on her bill in the upcoming legislative session.

"I want public discussion and legislative focus on the program," Anneel said. "I have concerns about the use of military hardware, particularly by some of our smaller law-enforcement agencies. It's a subject we need to discuss. The bill is a vehicle for the discussion."

Currently police apply directly to the state's 1033 Program coordinator, an official with the Vermont National Guard. Often citing the war as drags, agencies ranging from the Vermont State Police to the Middlebury Police Department have obtained 38 armaments, 14 military Humvees, one armor-resistant vehicle, and scores of scopes, night and other 4,000 pages of documents. Law-enforcement agencies have requested, but been denied, more than twice as much aid.

Annel said her bill would establish a state oversight who would approve or deny police requests to the Pentagon and state rules to govern training and use of the equipment for individual departments.

Annel and multiple lawmakers have indicated they would be cosponsors. But the bill, modeled on one in New Jersey, is not yet finalized. Her preliminary draft approves the armory guard to state oversight. Anneel said she'll "intensely" consider several interested but has since proposed concerns, Annel said.

Sorrell told Sen. Dore that his office may not be best suited for the task. New Jersey is one of five states in which the attorney general is appointed by the governor and therefore has direct oversight of the state police. Sorrell said, Sorrell is independently elected and has no formal supervisory role over the state police or other police agencies.

Sorrell suggested that the Law Enforcement Advisory Board is a "better fit to count authority over the 1033 Program."

"If the legislature wishes it to be the AG, we will do some further research to try better to understand how resource matters than task might be," Sorrell added.

You can see how much military equipment your local police agency has obtained through the 1033 Program in an interactive database on sevendaysvt.com.

HARRIS DAVIS

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LOCAL MEDIA

Police Cameras

happening, which is exactly what we want to happen," he said.

The wallet-size cameras are worn on officers' chests and are activated under specific circumstances: during arrests, traffic stops and mental health calls when responding to a reported crime; and for calls "reasonably foreseeable" to lead to confrontations.

Scharling said that the cameras don't run constantly because the batteries don't last long, and storing video from all 66 officers' 18-hour shifts would be too pricey to maintain. At present, Burlington police have paid \$10,000 for six cameras and one year of video storage and maintenance.

Some critics don't like the idea that officers get to decide when and what to shoot.

"We think the use of body cameras is a good idea, as long as they can't be turned off whenever an officer wants to," said Allen Gilbert, executive director of the Vermont chapter of the American Civil Liberties Union. "There are examples of stuff that you want to see on a video camera. All of a sudden it's not there."

Scharling said that he hopes future cameras will record at a much higher resolution and storage space will be more affordable.

"If the technology allows for that, that's exactly what we want to do," Scharling said.

"The technology will evolve. In 10 years, you will hear officers say, 'I can't go on the road, my camera is broken!'"

In Burlington, police footage deemed unimportant is deleted after 90 days. Video of any arrest, or any incident that could lead to criminal charges or additional investigation, are kept indefinitely. Scharling said officers and supervisors have access

not to begin to describe the nature of today's environment."

Case in point: In 2014, Winooski police began wearing body cameras after a confrontation was recorded by a passerby — but not the cops. During the incident, a Winooski officer shot a mentally ill man in the leg and subsequently faced a criminal charge. A passerby captured the incident

happily report called in by the victim's brother, who did not recognize the man.

Deputy Hartford Police Chief Brad Vail said using the cameras has been a "positive experience," for officers.

Vail said he has reviewed footage in roughly 20 criminal complaints against officers. In most cases the video exonerated the officer or wrongdoing while in roughly five cases the video showed that the officer "could have handled it better, or violated procedures." In response, Vail said, he has disciplined officers, though none have been fired or charged with a crime.

The department just signed a five-year contract for cameras, storage and software for \$45,000, Vail said.

The ACLU's Gilbert said he is optimistic that body cameras will "increase police accountability" and impose restraint between law enforcement and the public.

Not a moment too soon. Last Friday, hundreds of people gathered on Burlington's Church Street to protest the recent police shootings in Ferguson and New York City.

"A true record is a true record," Gilbert said. "You can't hide behind your version of events." ☐

Contact: mar@wvnewsjournal.com, 802-252-0020, ext. 21, or jd@wvnewsjournal.com

THEY HAVE THE EFFECT OF MAKING PEOPLE BEHAVE, BECAUSE NOBODY WANTS TO LOOK LIKE AN ASSHOLE ON CAMERA.

ROBERT APPEL, DEFENSE ATTORNEY

to the footage, which is routinely released to defense attorneys during court proceedings. Scharling said the department does not share its police-run footage.

Of the roughly 35,000 incidents Burlington police have responded to this year, 70 involved officers using force, according to Scharling.

He said those officers equipped with transparent cameras welcomed them. Of those without, "We had them saying, 'We want them now,'" he said. "They don't want to face criticism for things they shouldn't be criticized for — hyper-scrutinized does

on a cellphone camera but failed to record any events leading up to the shooting."

At the time, former Winooski police chief Steve McQueen told WCAX he regretted that the shooting wasn't filmed by an officer, saying that body-worn footage could lead contact to police encounters with the mentally ill.

Elsewhere in Vermont, Hartford police outfitted patrol officers with cameras four years ago after officers were accused of racial bias for beating a naked, semi-conscious black man inside his own home. The officers were responding to a mental



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For Future Reference: Librarians Are Digitizing Vermont's Past

BY ETHAN DE SEIFE

Something odd took place one February day in 1886 in what would come to be called the Northeast Kingdom. The *St. Johnsbury Globe*, the newspaper in the area's biggest town, announced the following on its February 18 cover page, under the headline "A Queer Lot of Witnesses":

That was a queer lot of witnesses that testified, either directly or indirectly, at the Ward trial last week. Clever's horse "Baby" [sic] came first and following after came a sleigh, one piece at a time, two partly burned candles, an old tin lamp pole, a No. 9 candle, a pine stick, a fragment of an old newspaper, a bit of The *Globe*, a man's track in the snow, slight tracks on a cross road and nobody knows what may yet be brought in by either side.

It seems a curious hypothesis, this parade of home-drawn clues. Who was Clever? What was it about in this Ward trial, the name of which is dropped so casually? And where's that about best peace?

Thanks to an initiative called the **VERMONT DIGITAL NEWSPAPER PROJECT**, any hateredly needed witness can now dig

into this and other happenings in the state's rich (and sometimes wacky) history. The project has so far digitized some 260,000 pages of Vermont newspapers, all of which are now easily searchable and browsable online. A few clicks, and the everyday details of the past unfold at high resolution on one's monitor.

Funded in part by the National Endowment for the Humanities and the Library of Congress, the VDNPP is part of a larger, national effort to provide access to the periodicals that give firsthand accounts of the country's history. The project—which has a staff of eight in its main offices at the University of Vermont—also receives support from the **VERMONT HISTORICAL SOCIETY**, the **VERMONT DEPARTMENT OF LIBRARIES** and Middlebury's **LIBRARY OF THE VERMONT**.

Since 2005, the National Digital Newspaper Program has digitized millions of pages from 37 states, with more added daily. Issues from 59 state newspapers make up Vermont's contribution to this valuable database, which is hosted on the servers of the Library of Congress.

Scanning through old newspapers may not be everyone's idea of light holiday reading. But even a quick foray into the archive yields historical gold for any curious

Vermonters—and especially for scholars, genealogists and teachers. UVM researchers and librarians have created tutorials and educational aids for those and other library users of the files.

JEREMY S. MARSHALL, the UVM libraries director of research collections and director of the VDNPP, notes that the database offers much of interest for even the casual reader. "If you're interested in a particular historical era or just, just knowing: through the papers can be very interesting," he says.

According to restrictions imposed by current copyright law, VDNPP may digitize only those periodicals published between 1836 and 1932. But even that relatively short time span opens up myriad windows into Vermont history. **DAVID HARRINGTON**, digital support specialist for VDNPP, says that "anyone with any sort of interest" will find something worthwhile. A person interested in cooking, for instance, can plumb the files for historical recipes.



To convert the paper into searchable, digital form, archivists start not with the old, brittle newspapers but with the notes of microfilm on which they were archived in the production era. The microfilm negatives are sent to a third-party vendor, which returns to UVM a duplicate negative (essentially encoded in the LoD) as well as a positive copy. The negatives then go to a vendor in Utah, where every page is digitized into files of four different formats.

Quick Lit: Eric Rickstad's Dark Thriller

In 2000, Viking Penguin put out **ERIC RICKSTAD**'s debut novel, *Asa*, which probably ranks as the last Rockford-style coming-of-age tale ever set in Vermont. With the novel's praise was literary and its landscape descriptions impeccable, its hard explosions of violence suggested that Rickstad might have a brighter future as a crime writer than as the next **ROMANOV/FRANCIS FORD COPPOLA**.

Now the Bennington County author has indicated that promise with *The Silent Girls*, a psychological thriller released initially as an ebook by HarperCollins. *Witness Impulse* (a paperbook will follow in January) *The novel is technically a spy story. The protagonist, Frank Rath, is an ex-cop and PI helping out an understaffed Northeast Kingdom police department. But Rickstad takes his plot to places where the gray Vermont winters of ARTHUR HAYES and DAN HOAGLAND would tread. There's an emotional goodness here—and a touch of Stephen King.*



Indeed, the novel's first chapter, set in Helltown in 1985, could easily function as a stand-alone horror story. After that fresh-out-of-a-house, the narrative pivots to present-day Asa, a 16-year-old conscripted minor but gone missing in Eric Caines, her car abandoned on the road's shoulder.

Since the police chief's ex-vicinity, and the lead detective has an awkward family connection to the case, Rath offers to investigate. But the search sets up local fears about his own family—namely, his niece Rachel, whom Rath has raised as a daughter. For the past 17 years, he's hidden from her the ugly truth about how she was orphaned, suggesting a guilty conscience with decades to her wall-to-wall. Now that she's off to college, though, he worries he can't protect her.

Rath soon begins to suspect that the missing girl is connected to a string of others, one of whom has just been found dead. And the bizarre conviction of her corpse suggests that the crime may have had motivations: political, religious, financial or all three.

In its early chapter, *The Silent Girls* is a familiar kind of book: a macabre procedural that belies of local color. Rickstad shows his formidable descriptive talent as Rath questions people connected to the

missing girl, discovering telling details such as "metal storm-door creak in front being slammed against the porch rail, perhaps by a teenage wind-up bear, perhaps by a teenage vampire."

Then the story gets pleasantly weird. Then positively out there—culminating in a climax that Thomas Harris could have plotted, complete with full-blown gothic motifs. And what follows that is far from subtle aftermath.

Rath's all-encompassing preoccupation with evil and innocence drives *The Silent Girls*. It's reminded me of *Twilight*, the 1994 movie where Clint Eastwood plays a cop obsessed with protecting his daughter from the dark, poisonous he's everywhere. "What bloody and thoughtless night has been passed since Rachel's death?" Rath wonders in one unusually purple passage, contemplating his daughter's fondness for horror movies. "What demonic sound track roared within each of her brain?"

HISTORY

Back at UVM's **BIGLEY MOVIE LIBRARY**, archivists like Newswood and Marshall **also** do the hard work of processing and uploading the digital files. They also use optical character-recognition software to turn what are essentially digital photos into keyword-searchable documents.

That software is "the dream perfect," Marshall says, but it's a tremendous boon to both archivists and researchers.

The project's advisory committee, an 11-person panel of librarians, journalists and archivists, uses NEH guidelines to decide which newspapers are priorities for digitization. Obvious choices

**JUST BROWSING
THROUGH THE PAPERS
CAN BE VERY
ENTERTAINING.**

JEFFREY D. MARSHALL
UVM

include major papers in larger cities — e.g., the *Burlington Free Press* and the *Portland Herald* — but of equal historical value are the lesser-known ones: Newswood is particularly lush on *Cronos Sovereign*, an Italian-language anarchist paper published in Berlin by Luigi Goldstein, to whom she refers to as "really enable 20th-century anarchist leaders." Not only is the paper's content unusual, Newswood says, but its network is especially accomplished.

Marshall and Newswood meet with Scott Depa in the small office previously occupied by former project director **MARK MACLEOD**, who died in March. Marshall and Newswood describe her as the driving

force in establishing Vermont's branch of the National Digital Newspaper Program, including writing its initial grants.

The project recently received its third and final two-year, \$135,000 NEH grant, by late summer 2008, all grant-supported VDPNP efforts will draw to a close. While there are still plenty more newspapers to digitize, Marshall says that, by the time the money runs out, the project will have "pretty well covered the major titles." He acknowledges that VDPNP does not have the resources to digitize every small-town paper, but he hopes to continue with the archiving project even after

federal funding stops coming in.

Newswood stresses the value of learning local perspectives on historical issues. "Having not just the syndicated stuff but local and state-wide news gives you that peek into the past," she says. "For local communities, these newspapers are a personalized resource."

After all, someone has to figure out what was up with those Dr. Johnsonbury beats ☺

INFO

Access the Vermont Digital Newspaper Project at the vdp.uvm.edu/vdpnp or christianjournal.vt.edu/cjp

Richard gives Roth an intriguingly ambiguous moment when he wonders if the criminal he's pursuing might have something in common with him: the willingness to kill to preserve a certain vision of innocence. For the most part, though, Roth (as far as the novel) has to be a moral compass, and it bears out his view of the world as a nest of depravity. "Death lurked everywhere. Death was alive and well," the narrator muses at one point; a page later, a companion reads "a repeat's Gatsby." Newswood is safe for young women in this novel — and their desire for independence sends them straight into the jaws of danger.

Another strong perspective might have offered relief from this bleakness. But while the novel is told in third person, the other characters whose minds we glimpse tend to echo Roth's views on society quickly from the narrative.

Whatever one thinks of its gaudy elements, *The Silent Girl* is a compellingly

readable novel whose language is so creatively wrought in its plot twists. Richardson isn't the first writer to explore the dark shadows of the Green Mountains. But it's hard not to share the glow with which he debunks the illusions that tourists harbor as they drive the NEK's byways: "Here, the air was sweeter. Here, they were alive. Safe."

Little do those leaf peepers know that one of the *New York Times* Top 10 Folioz Drivers is "known to locals as Murder Road" and named by a roadside of human blood "a dark scene like that left by a deer mangled by a logging truck." That image is Richardson's pitch-black vision in a nutshell.

MARGOT HARRISON

INFO

The Silent Girl by Lisa C. Rickwood. Vermont: Folioz, 430 pages, \$21.95 (hbk), \$11.99 (pb). Available January 21

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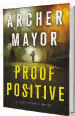
Quick Lit: Archer Mayor's Latest Mystery

Bernard Randall, a Vietnam vet with PTSD and a severe hoarding disorder, is found dead in his home, crushed by a mountain of papers. But was it an accident? Or made to look like one? Mystery columnist Beverly Hillsinger looks the mystery novel's conclusion — and something. And not just because Ben Randall was her cousin.

ARCHER MAJOR brings no items in presenting a body, and setting up a riveting whodunit, in *Proof Positive*. That is the point, after all, of detective fiction, and the NewLine author gets it with alacrity. What sets his Joe Gunther novels — this is Mayor's 25th — apart as the crowded field of murder mystery is their Vermont setting. Readers who happen to live in the Green Mountain State get the bonus of familiarity with the landscape, towns, history and even, at times, the very buildings in which the action unfolds.

Then, again, most local readers are likely not familiar with the rarely mentioned Vermont that Joe Gunther — head of the state's (fiction) Bureau of Investigation — and his valiant crew routinely navigate.

As fan of the series known down-to-earth Joe and crisply brilliant Beverly Hillsinger, longtime professional colleagues, became lovers several books ago (35 to count, Mayor has always given the role of



scientific lead to a strong and complex anti-female character) that Beverly, after examining the remains of her cousin, doesn't call Joe her kug but calls him her help.

Ben had been a photographer during the war, Beverly tells Joe, and recently picked up the camera again... to shoot strongly beautiful, evocative images of the police and tunnels inside his home. Surprisingly for a recluse, he allowed Beverly's daughter, Rachel, a student at the University of Vermont, to make him the subject of a video documentary. When Rachel discovered

Ben's cache of photos from Vietnam, she persuaded him to include some of them in an exhibit at UVM's Fleming Museum, alongside his aerial photos of Omaha.

Unfortunately for Rachel, as Joe soon discovers, someone else wants the rest of Ben's wartime photos — desperately enough to kill for them. But who — and, all those decades later in Vermont, why?

The episode that follows sends Joe on a search that extends across Philadelphia, where a woman has been found tortured to death. Like, of course, the genre to Mayor's quickly thickening plot. Film and Ben's are not the only bodies that will turn up in this tale. And Joe's job is not only to solve the murders, but to protect Rachel from the same fate.

While Mayor is adept with administrative jargon, he has more satisfying talent for plotting just long enough to develop a scene, or a character, with evocative descriptions.

Owen Berns drove an unmarked four-wheel-drive vehicle to the end of a badly rutted, overgrown dirt road that led to an clearing on the edge of Ben Randall's property. It was past the lighted season, and what leaves were left had to be cut had gone so, leaving a

skeletal superstructure of staked and empty hardwoods crowding in from all sides, as well as a dark blanket of rotting vegetation underneath. To Joe's eyes, it set the perfect backdrop to the bleak, one-pummeled collection of aging buildings before him, garded by a shrouded gulch-side of twisted and rusting machine parts that made the tangle look like some sick survivor's last stand in a postapocalyptic wasteland.

Mayor's novels have a literary quality in moments like these — moments that are sometimes like the precious few seconds at the top of a roller coaster.

Proof Positive offers the inimitable red herrings, subplots and twists of the genre, but it also stretches its readers simply by dropping us into the lives of Mayor's central characters, just as the 24 volumes before it did. And while the author has allowed his engaging pace to evolve over time, we can be grateful that neither Mayor nor his players have let aged out of the roles.

PAMELA FOLSTON

INFO

Proof Positive by Archer Mayor. Minotaur Books. 304 pages. \$15.95.

BUILDING BLOCKS

They say good things come to those who wait. We add that good things are more likely to materialize if you wait your turn off both tactics have worked apparently for the **OFFICE FOR ARTS AND LEARNING** in Montpelier. That group of nonprofit art and educational organizations has bought itself a building and is now looking to become more of a presence in the larger arts community.

Almost two years ago we reported that a handful of nonprofits housed in the former Central Vermont Catholic School aimed to take over those quarters, owned by the Catholic Diocese at 446 State Street. The **NEW**

ARTS SCHOOL, the **SCHOOL OF TRADITIONAL MUSIC AND CULTURE** and the **MONTPELIER MUSIC SCHOOL** were already established in the place. The new **WADSWORTH** was just moving in having left its longtime location at the **Vermont College of Fine Arts**.

This week, CAL president **STEPHAN RAJAL** reports that the group — minus the **School of Music** which opted not to take on the financial commitment — has purchased the building, finding a way to support the purchase involved considering and then discussing an



avenue that would have involved a federal grant. In the end it was the Vermont State Employees Credit Union that provided financing, Rajal says.

Now the consortium board — consisting of two members from each nonprofit — can focus on improving the space. Plans for the physical plant include bringing accessibility to ADA standards. For which fundraising will be necessary.

CAL's leadership is also hoping to serve a community need, says Rajal

by making it a sort of decongregation for arts practitioners in central Vermont. "We want to have someone to do outreach and try to coordinate events," he says. "To not to compete with each other." Providing this service would additionally "raise the visibility of CAL," Rajal notes.

Beyond the road the group would like to find the money to hire a building manager — a role Rajal himself has played — in addition to his day job at Stoughton Hill Consulting and his

parallel career as a singer with the **NEWTON-BARNET-HOORNBLOWER CHORUS OF VERMONT**, **COUNTYPOWERS CHORUS** and other ensembles.

Meanwhile, the public can check out the digs that once housed a Catholic school and convent during regular visiting hours. Tuesday through Friday noon to 4 p.m., at the Woodbury

PAMELA FOLSTON

INFO

on stage

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93.1 MIDDLEBURY
104.1 & 90.3 MONTPELIER
95.7 THE NORTHEAST KENOSHA
100.1 & 101.3 THE UPPER VALLEY

Dear Cecil,

Would life have evolved differently on Earth if we'd never had a moon? Would dark nights have resulted in our ancestors getting pwned in their caves, or would they have evolved X-ray vision?

Naman Dixit

First of all, get your vituperative straight. While X-ray vision is undoubtedly a useful feature, it wouldn't do much to prevent onslaught toe-stomping among the Ore-Magnons. Indeed, you're sure — but if you're lying up on how we could have evolved into some cooler, laser-eyed super-species without that pesky moon hobbling us back, you're not counting your evolutionary blessings by most accounts we wouldn't even have developed vertebrae without the moon, let alone eyeballs. Dark nights would be the least of our problems.

Cosmologically speaking, Earth has been extremely lucky. Our sun's energy output has remained relatively stable throughout much of the evolution of life. Our orbit is nicely in what's called the habitable zone, where a planet's surface can support liquid water. We've avoided being smothered to deathness by comets, sucked into black holes or irradiated by supernovae. With all the horrors of the universe in the way, the chances of life developing on any planet are pretty small. Its fairly well

established that the life-sustaining conditions found on Earth have been enhanced to some degree by its lunar companion (the only debate is about how much). Some of the more commonly proposed benefits of moon having:

It got rid of primordial pollution. The moon most likely formed when some smaller planet struck Earth about 4.5 billion years ago, ejecting chunks of debris that eventually coalesced in orbit. Crucially, this collision may also have stripped away a thick proto-atmosphere that was trapping the heat of earth's molten surface. Without this rather violent development, we might have ended up like Venus, where life is only slightly plausible by Ray Bradbury.

It keeps us tauty. This impact also contributed to the heating of the Earth's crust, which provides us with our relatively strong magnetic field. This, in turn, protects us from radiation (at least somewhat — see last week's column on sun cancer) and solar winds. And the pull of the moon's gravity acts on every molecule on Earth, powering the tides (see



below) and creating additional heat, which helps keep the core from cooling too quickly.

It's insurance against getting chucked into interstellar space. In the young and restless early years of a solar system, the gravitational forces of the larger planets (read: Jupiter and Saturn) can interfere with the orbits of the smaller ones, sometimes flinging them out of the system altogether. Computer simulations suggest that even if this had happened to Earth, the warming properties of the moon's gravitation described above might have kept things hot enough for water to remain liquid and for life to evolve anyway.

Ironside, other simulations have demonstrated that the presence of the Earth's moon is the only thing keeping Mercury where it belongs

Without us, its gravitational interaction with Jupiter would drag it into a high-station run-in with Venus, which would likely result in Mercury's getting ejected from orbit and bombing into who knows what along the way. It's too bad we couldn't save Pluto, too, but of course that was just politics.

It creates tides. The moon's orbit used to be a lot closer to the Earth, thus generating much stronger, higher tides. These waves left extensive tidal pools, where the ocean's primordial soup of amino acids and other organic compounds could be concentrated via repeated evaporation. Synchronization between tidal flow and exposure to solar UV radiation may have resulted in the petri dish necessary for life to evolve. Tides were likely helpful, too, in the transition of life onto land, depositing small organisms and biomass into anaerobic mudflats everywhere. Evidence for all this is found in 3.8-billion-year-old stromatolites — scum-like rock formed by ancient bacterial action — whose layers show the moon's influence on the earth's

spin rate and tides throughout the early development of life.

It's a stabilizing influence. In order for life to develop on Earth, we needed stable temperatures and a regular climate. Variations of even one degree on Earth's small tilt relative to orbit may have led to ice ages in the past. The moon, with its large mass, acts as a major stabilizing force on our axis (as well as helping keep us within the habitable zone). Without it, we could have ended up like Mars, whose moon is much smaller and whose tilt may vary over a span of 90 degrees. In the search for extraterrestrial life, scientists regularly prioritize planets with similar size moons.

With no moon, of course, our tides would be drastically different because of the misalignment of our astrological signs, but on the plus side we wouldn't hear any more about that lunar cycle/construction myth. Would mooning still be popular? Would Pick Floyd still exist? These are questions that have not been subjected to the hard discipline of the sciences, leaving us to only imagine the potential horrors in store. Mooned opportunities for night vision notwithstanding, let's be grateful for what we have.

INFO

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Review, 11 E. Wacker Drive, IL 60601, or email cead@chicagoreview.net.

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WTF?

Questions from the road



We get lots of questions from readers for this column, which is awesome. You spot a local mystery; we try to figure it out. But with just 36 columns a year, we can't get to them all. Also, some of the questions are total stummers, some we've already answered in previous issues, and some make us wonder why the sender didn't just look it up online. Fortunately, people, you can use Google as well as we can. Promise.

For this final column of the year, we thought we'd share a sampling of questions we received in 2014 that fall into the most popular category: Let's call it Streets and Roads. For one reason or another, we haven't answered them... yet. But we're sharing them with you below.

(Note to the Vermont Agency of Transportation: Motorists are puzzled out there. And you thought cellphones were a safety hazard.)

- What happened to the signs marking the highest elevation on Interstate 89 in Vermont (i.e., evidence that you had moved from the Connecticut River watershed to Lake Champlain, or vice versa)? They were in Brookfield but I haven't seen them in at least a decade.
- What about the exit-numbering system, sequential versus more common/standard way of using mile markers?
- Between mile markers 670 and 680, there used to be some green, vertical,

shutter-like boards standing up in a (pole-long) row between the north-bound lane of I-89 and Route 2. I believe their purpose was to block headlight brightness from one road to interfere with the other; they certainly performed that task splendidly. Those barriers are all gone now — WTF?

- Since I-89 connects to I-495, and I-495 connects to the south end of Dorset Street, why no access to and from the south end of Dorset Street to and from I-89 via Exit 13? Seems it would relieve much of the congestion in the choker-lane at Exit 14 by those who could take Kennedy Drive and bypass Whiston Road.
- I know the salt's bad for the car and bad for my dog's little paws, but how bad is it? I'm curious to know what the environmental impact of all this salt is, how much is used every year and if the benefit of using salt alone (other substances outweigh the negative impacts).
- I've been wondering WTF is going on with the state of Vermont and its sudden lack of a dead-end-to-corner detail. There was once a time when the deceased trucks, raccoons and the like were parked up within hours of a call if they didn't find themselves selves. Now, even deer seem to be left nearby when they fail. The only exceptions seem to be when there is guts everywhere, and even then it's just pushed to the side of the road. It's

horrifyingly gross. Is this the image we want to convey to tourists? Ha! I've groused out and I was cited here... and I'm an EMT.

- WTF is up with cars being allowed to parallel park on the wrong side of a two-way street in Barre/Vt? I've been here for years and never under stood how it is legal here, when it is illegal everywhere else in the world. It is always totally unsafe, sketchy and random when a car pulls across the center line in search of a parking spot. There are some nightmare spots in town where the bike lane is in the "door zone" of all the cars, and the wrong way car drivers can never see behind the lane (let alone cars coming in the right direction) when they try to pull out of their spot. Mind, across the lane going the wrong way.
- (1) Why does the interchange where I-89 meets I-91 in White River Junction have no number? It is the only unnumbered exit in the entire U.S. Interstate System that I can recall coming across. Every other time two interstates meet, the exit has a proper number on each separate highway, but here, 89 getting onto 91, there is no number. When the roads were built, did someone just forget, and start the numbering up the road at Quechee? (2) When in Vermont going to enter the 21st century and renumber our interstate exits by mile marker? That would, of course, fix the problem in

No. 1. The exit onto 91 would become Exit 1, and the Quechee/Woodstock exit would become Exit 10 (or whatever the mileage is). I vaguely recall hearing that the legislature was considering this, and I noticed that when they replaced all the signage a few years ago, they wisely put the exit-number signs on separate, replaceable boards below the signs with the town names. That raised some hopes, but nothing has come of it.

- I traveled the state a fair amount and have noticed dozens of roadside places to fill water from sources that have been developed via a flowing pipe, but none is so consistently busy as the one just south of Hardwick on Route 14. I hardly ever go by there when someone isn't filling up at the 100% grants trough and pipe. What's the history of it? Why is this one so incredibly popular?
- The sign put up this spring where Gore Road (or Route Gore) comes out onto Route 17 East (going over the Appleton Gap) "Number of Days Since Last Motorist Accident....." Who put it there and why?

Whoever has answers to any of these, do let us know. And keep your WTF questions coming! ☺

INFO

Outrageous or merely curious about something? Send your burning question to wtf@vermontmag.com.

Letter Head

BY ETHAN DE SOE

Alec Julien reads more closely than most people. It's not that the Burlington graphic designer necessarily has a better grasp of complicated ideas — though he's a smart guy with a master's in philosophy. It's just that when he reads text, he sees more in it than most readers. That's because Julien is a font designer.

On a snowy December day, Julien sits but cooler at Madly Waters and explains that he can't help but analyze the fonts that surround him. Some of the bars on the coffee shops' bulletin boards make him grimace, but he admits one, promoting a Shakespeare Museum, scores, for an balance and well-chosen type.

NAME
Alec
Julien
TOWN
Burlington
JOB
Font
Designer

Julien, 49, estimates that he's designed about 50 fonts. He's so skilled in the art that *Petal Press* approached him to write a book on the subject, *FontFace: The Complete Guide to Creating, Marketing & Selling Digital Fonts*, was published in 2012. It's a heavily written, step-by-step manual on the process of font creation, from character design to software tips to making one's letters stand out in a crowded type marketplace.

It may seem unusual for a graphic designer to spend so much time working on typography. But the very mission of a font designer is to create great characters in graphic elements. Julien tells *Seven Days* how and why we read not just for content but for aesthetic pleasure.

SEVEN DAYS: How did you get started with font design?

ALEC JULIEN: I have a long-standing relationship with typography, dating back to high school. This was the 1970s in New York City, and the graffiti movement was in full swing. I thought it was the most exciting thing I'd ever seen, and then I looked down at my own handwriting, and it was just terrible. I said, "I have to fix this." I realized the letterforms aren't just there for utility, and they're not just for getting across information. They can be beautiful in their own right, and in a lot of my early fonts. I tried to make all the glyphs [font elements such as letters and punctuation marks] beautiful in their own right, and didn't worry enough about how they would behave. They just didn't hang well together on the page.



Q2: Why should readers care about fonts?

AJ: I was reading a Stephen King novel a couple years ago, and it was set in some weird town of Garamond. The stakes for some Garamonds are very inconsistent as the ones are all off. And I was just angry every five pages. But maybe readers shouldn't care [about fonts] if you walk into a really well-built house, maybe you don't have to notice that all the joints are set exactly properly and everything is level. Maybe you don't notice it because you shouldn't notice it. It just looks right.

Q3: Why should writers care about fonts?

AJ: When you are good fonts and use them on the right way, you're setting up your design to a good, versatile, aesthetically pleasing way that does matter; even if you don't notice it. Stephen King should care about that. Maybe people won't notice if his books are typeset in a shitty manner, but maybe they will, subconsciously, and they'll have a less good experience than they would otherwise.

Q4: Where do you get your ideas for new fonts?

AJ: I love old movie posters from the '30s, '40s, '50s, because they have a lot of hand-lettered work that's one of a kind and gorgeous. I get inspiration for my latest font from an old issue of some magazine



from the '70s. Most of the inspiration is from hand lettering. That's the stuff that's totally unique.

Q5: Are some glyphs harder to design than others?

AJ: Numbers have always been the hardest for me. There are very few of them for which you can just take parts from letters and assemble numbers from them. The numeral 5 is a huge pain in the ass. So are 3 and 9.

Q6: Why were you approached to write a font-design book?

AJ: I had published some articles on *typography.com*, which is the world's biggest font blog [in 2002]. I published these two-part series, "So You Want to Create a Font." Looking back on it now, I change a

little — an innocent and misadventure! But it struck a chord with a bunch of people. Yesterday, I talked to John Goodell, the head of I Love Typography, to see how many kits that page has gotten. He said that the last one he'd checked, it was around a million.

Q7: Do you consider fonts to be objects of utility or beauty?

AJ: There's no one purpose [Once, in an online forum, a commenter] said, "Beautiful fonts are all well and good, but you don't look at an sn and say 'What a beautiful set!' You say, 'How useful is that going to be for the purposes that I imagine?'" I go two ways about that. I usually admit that she was right for a lot of purposes. On the other hand, I love a beautiful font, because I spend a lot of my adult life looking at them and trying to figure out what makes them beautiful. I think there's value to that on an aesthetic level. But if you can't use it, then all its beauty is for naught. ☺

Contact: ethan@sevendays.net

INFO

ajulien.com

Look to 7-monthly interview with Alec Julien on his 10th anniversary of creating his first font. Suggested you would like to read more about, www.typography.com

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Old Gold

302 Main Street, Burlington 804-270-0100

What party first brought you to Old Gold took in my car, so decent college days, friends and I would look to the vintage- and costume-infused Friday afternoon to sing (and) remade weekend wear: wigs, corsets, acquired leggings, things with feathers.

Since it first opened on Burlington Main Street in 1973, Old Gold has been a one-stop shop for prom queens, drag queens, festalvolgers, downtown darlings and slappy undergrads. "I have a hard time defining our clientele," says current owner Kim Esenberg. "Most people assume we cater to college and younger, but it is in no way unusual for me to help a mom and her 16-year-old... and then turn around and help a 34-year-old man get a tuxedo for somebody's retirement party."

Put simply, "If you've been fed up with their 'brand' any time over the past few decades, you've probably been there. And if you haven't, you're really missing out."

Paraphrased affirm: Old Gold offers what most people seek: European cut, ultra-fine, hand-made, unique reproduction dresses, contemporary formal wear and the aforementioned tuxedos. In the back, there are bullet bras, panties, bodysuits, moon-faced luffed undies and leather harnesses for holiday parties; there are racks of ugly Christmas sweaters and sequined shift dresses.

Most people enter Old Gold with a mission: "I got a lot of people at their wits' end," Esenberg admits. They might be searching for a dress



Kim Esenberg



From a particular one [the store's warehouse has options from the 20s to the present] to an adjustable leather harness at a low price point [just google it], a costume-party mask on a tuff for burlesque class, even a perfectly worn-in Brooks Brothers dress shirt [swear to God, it's real]. "It's really an eclectic mix," Esenberg says. "I wouldn't say that one category outweighs another in any way, and we love that. It keeps it fresh."

Walking into Old Gold can be a bewildering — or bodacious! — experience. Shelves are lined with go-go boots in a range of colors. There's a wall of wigs, a funny magnet collection and an assortment of cozy knitwear. But the primary focus is clothing. Esenberg, who took over the store in the mid-'80s from its original owner, regularly visits trade shows for new apparel (only small items, mostly American-made) and vintage the picks every piece of the inventory herself.

"We've always been aware of like, side notes in accessory," Esenberg says. "Though accessory is really good when retail business is general sort, don't get it?"

Accessory is also really good when customers want to doll up an outfit. That might be suspenders, a bow tie, helmet stockings, a boob-sunglasses or costume jewelry. Should you occasion call for them, you'll even find hosiery. Old Gold also stocks quality basics such as knit hats, comfy flannels, warm stockings and a variety of denim at reasonable prices.

"I don't look at how much other people charge for things," Esenberg admits. "I base my price on how much I paid for it. Sucking prices makes me feel like a real jerk."

In addition to Old Gold's unique inventory that others have kept customers coming back through the years, Esenberg says:

"People expect Old Gold to be here and to have a familiarity," she observes. "I have people come in during UVM alumni weekend and say 'I was shopping here in the '80s and it still feels and looks the same.' It's so reassuring. Or somebody who lived here in their twenties and moved away but came back to visit Mom and Dad, and say 'It's such a relief that you're still here. It makes me feel like I'm home.'"

Hope our reputation is that we're so loved and true," Esenberg says. "And that we'll be here no matter what. No matter how big and corporate things get, we're here. We're not going down."

KIM CHANG WARREN

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ANNEKE
CAPORALE

WINTER READING

Kart was carrying the kids back to Maria's, Sarah Vaughan crouching on the radio. Stop strapped into his booster seat reading Captain Underpants. Kate in the front tethered to her iPhone and listening to anything but Sarah Vaughan, when the deer exploded from a thicket at the edge of the usually back road, caught the Subaru's fender and tumbled up over the hood. He heard the soft clatter of legs on metal first, then the moosey white belly bloomed in the windshield and as quickly vanished.

By the time he pushed the car over and stopped, the deer had staggered back up onto its rickety legs in the road behind them, weaving like a punch-drunk fighter. Turning in their seats, they watched as the deer folded down onto the rutted track and leaned over on its side.

"What the fuck?" Kate shouted, which Maria, Kart's ex, would have severely censured, but deer or not, but Kart let it go. Kate had just turned 15; at this point, he considered anything that trumped the iPhone a plus.

"Dead, a deer?" Stop chirped, still all curiosity at 7.

"A dying deer, obviously," Kate said, pulling out her carabiner. Before Kart could speak, she'd assembled out of the car.

"Kate, hold on," he said halfheartedly, knowing it would do no good. Behind him, Stop's seat buckle clicked open.

"Dead, did I go too?"

Mama would have noted this in a second, for more than one reason. The movie had run later than expected, then he'd taken them for gelato, but Kate had supposed to drop them off by seven, and it was already 7:45. Maria's lawyer, a combative viper by the name of Davis D. Conrad, had already sent a letter about the late drop-offs, but the sites that she'd take him back to court over that seemed ridiculous. Kart only had the kids two days away either week. How was he supposed to be a father if he didn't have the time?

He and Maria had been separated for nearly six months, divorced for three more and more, he felt the kids drifting. At night, he lay awake, churning through a slough of anger and fear. How could Maria keep them away from him like this—and what would happen if he lost them?

Early on, he'd tried in all sorts of desperate ways to keep the kids close. He'd gotten some favorite recipes from Maria, baked macarons and cheese and besciamella pies. He'd done massage oil, perfum and cowboy hats, sleeping trays and "caring" in his toy apartment's backyard. All that gained him little leverage, but then he'd discovered the ultimate power: permission. It wasn't right, necessarily, but it worked.

"All right," he told Stop. "You can go. But you have to take my hand. This is a wild animal."

"No, it's not," Stop said, a bit treacherous. "It's a deer."

As he shucked the boy out of the car seat, Kart's heart fluttered. They'd come to Worcester from Manhattan, where wild animals roamed red-tailed hawks flying over Central Park, squirrels huffing peanuts by the park benches. The only deer he'd seen up close had hung dead in the bay of their new neighbor Ed Puro's saggy, one-car garage, dropping blood onto the cement.

Now it was spring, or at least getting there. "Road season," they called it here, and most of the snow had gone. The road to Maria's house, which used to be his house, too, had become a kind of slippy Chutes and Ladders of washboard hills and rutted flats. As they walked toward the deer, their feet sank into the frigid mud, spilling his Ecco's and Stop's new Nike's. Already, Kate stood way too close to the deer and, as he watched, she took another step closer. Jesus. Davis D. Conrad would have a field day. "With blatant disregard, the Defendant exposed them to the dangers of an injured wild animal, etc., etc." The prick.

Close up, the deer looked dead, such extended improbably legs folded against its belly, black nose pointed toward the opposite side of the road from which it had come. Kart was preparing the words of an unimpassioned funeral oration when Kate turned toward him, her legs, blue eyes moist behind her sturdy wire frames.

"Dead, it's still breathing. Should we call a vet?"

Practically, Kart remembered his knowledge of deer, which included Bambi and Lyme disease. He had no idea if veterinarians worked on wild animals, and couldn't pay for it if they did, with outrageous child support, higher because Maria had the kids now, which was his paying a premium for agency. He could pull the credit cards, which he'd done more times than he wanted to think about since the split, still paying his half of the mortgage, the mere act of getting away. And suddenly, he realized that Kate had called him "Dead."

The kids' deer that in months, no matter how he'd tried. Anything he'd said—about people deciding they loved and respected each other but couldn't live together; how he would still be her father no matter what—had been tainted by Maria's blurry personal boundaries, the noise when she "let slip" this subject or that, and Kate had "accidentally" overheard.

"You looked so sad," Kate had shrieked at him early on, "Cause you wanted to get your dick wet." He didn't want to guess where that particular phrase originated.

There were other things, things he'd done on his own, missing a few pickups, for one. And some drinking, which Stop hadn't seen her Kate had. Over time, she'd sunk into a pool of bitterness or resignation, when it came, was laden with sarcasm and mitigated through the over-punctuated carabiner. Yes, Kart. No, Kart. You should have thought of that before you left us, Kart. Defeated in motivation, for maximum effect. Would she hate him forever? Possibly. But then there was "Dead," hanging on the expectant spring air.

He let go of Stop's hand, rummaged through the pocket of his Red Sox hoodie and pulled out his cell. It was already 7:55. Maria had called four times, but, anticipating this, he'd put the phone in airplane mode. He'd played signal loss, which in Worcester was always a sure bet, although it wouldn't stop her—or Davis D. Conrad—from asking the mask, if it came to that.

The thing to do was get them home. The sun had begun to fall behind the hazy spine of the Worcester Range, the air grew thicker with cold. They had

The Hit Deer

BY SARY LEE MILLER

school in the morning, and probably homework tonight. And the deer would be dead, if not within the next five minutes, within 30. But Kate moved closer to him, put her hand on his arm.

"Dad, we can't just let it lie here!"

"Oh, honey?" Kurt said. "I'll call the vet. But if no one's there, we have to just go."

He punched in the number of Valley Veterinary. It was a Sunday, and he got the recorded answer he expected. This year, per the emergency center, 20 miles up I-89. He left a message and slipped the cellphone back into his pocket. So here they were: Deer stretched out on the road. No help or sign of it.

"Well, we have to do something," Kate said. It astonished him, actually, that she wasn't doing something herself. Short, skinny, her wispy red hair falling from under the black wool wrap she wore summer or winter, she never let much stand in her way. First in line, first in peace, first with an alternate opinion, which was how he'd been at her age. And now she stood silently, hands woulded into the pockets of her jeans, waiting for him to act.

Was the animal suffering? Kurt saw moisture on its nostrils, thin spines of mist diagnosed with every exhalation. An eyelid leered open when Kate shifted on her feet. An ear twitched. Kurt noticed the rise and fall of the deer's rib cage, sure but regular.

He took a step forward and paused, then took another. It surprised him how small the deer looked up close. It was a small doe. Step weighed 50 pounds, and the deer hadn't have been double that, not much bigger than Beffin, their chocolate Lab, who now lived with Maura.

In the deepening twilight, Kurt squatted over a mud puddle, and leaned close enough to touch the doe. At that distance, he could see through the stiff, reddish hair to the pinkish skin below. The eyes stayed closed. An unworldly looking by lit on her flank, and her tail flicked weakly, searching it away. Then the fly returned. Did this mean she really was dying?

Kurt turned to Skip and Kate. "You two, move back."

Skip obeyed, but Kate stood her ground.

"Kate?"

"Oh, for Christ's sake. It's not a grizzly bear!"

He wanted, and she conceded a half step.

Kurt knelt now, his right knee sinking slowly into the rusty sludge, his left braced by a cold, flat stone. Then he saw the doe, a tiny, jagged split in the doe's skin just at her ribs. Without thinking, he reached out to push the hair back from the wound, to get a better look.

"Fuck!"

The doe's back hoof hit his forehead with the force of a mallet. Before he knew what had happened, he lay in the greasy sludge, his glasses smeared and puddle water beading into his mouth.

"Daddy!" shrieked Skip, and ran to him. Bailing in the mud and trying to get up, Kurt pushed the boy away.

"It's dangerous," he said sternly.

Skip started to blubber.

"No. No, Skip. Stopper!" Kurt said, calmly as he could. "It's OK. I just don't want you to get hurt, is all?" He felt black looking from his left nostril. A dull burn possessed his skull.

"Awesome work, Kurt," Kate said.

"Kate, this is not the time."

"When is Kurt?"

The therapist had told him this. Kate couldn't control her reflexive anger, and when she saw him as weak she would attack. But right now he was furious. He smacked the mud off his glasses with his finger and glared.

"Don't look at me like that, Kurt," Kate said. And just then her iPhone rang.

"Kate, don't!" But it was too late.

"Hey, Mom. Yeah. We're halfway up Williams Road. Did he a deer with the Subaru and then tried to be a hero. It looked him in the face. I know, right?"

THEY WATCHED
FOR A LONG MINUTE,
THE DOE CUTTING
A LUXURIOUS
WAKE THROUGH
THE WATER.

Dizzy and massaged, Kurt forced himself to a sitting position. Propping water liked though the seat of his khakis.

Kate held out the cell. "Kurt, it's far gone."

He hadn't spoken to Maura for the better part of a month. But the minute he heard her voice, his choppy cadence, the lightly veiled condescension — she was the one with the house, the high end job at the Agency of Commerce, the new boyfriend, and nearly full custody of the kids — it was back to the same battle.

"Kurt, you were supposed to be here in seven. What happened this time?"

"This time?" He was upright now, still a bit unsteady, the slippery, uneven ground making balance a problem. He lowered his voice, but Kate stopped dead, silent on exhalations. This anger and stinging, he noticed the phone with a muddy hand and pointed to the ground at her feet.

"Stay there. Do not move. Do you understand?"

His anger burned down the road, she added and stepped.

Spanning through the charred oak, he leaped toward the front end of the Subaru and 50 feet or so beyond, far enough that he could speak normally and neither of the kids could hear. As he lifted the phone, a steady torrent of fly hair tickled his ear, apparently Maura hadn't waited for him to answer her question and had proceeded to the prescription phase of the conversation.

"...and for God's sake, if you'd had those horns on me, this wouldn't have happened. They might have been killed."

"Maura?"

"Of course, that doesn't matter to you, Kurt. And of course, you have no respect for the fact that Colin is coming over, and I cooked a special dinner for all of us."

"Look, Maura, I don't care about your dinner with Colin. And I don't care what time it is. I am dealing with something that's not in the custody manual. So if you could work with me here..."

"Daddy?"

Dark had settled now, night shadows thickened the woods. Through a corner of his still blurry lenses, he saw Skip gawking with a small white hand.

"Not now, Skip. Just a minute."

"Maaaa?" Maura said. "I'm not reading from a manual. I'm talking about resulting consideration for the children."

"The children? The children are happy. They're not in a concentration camp. They went to a movie and had popcorn."

"Daddy?" Skip shouted. "The deer?"

Kurt turned just in time to see the doe, now on its feet again, wobble across the roadside ditch and into the thicket. Before he could say a word, Kate followed.

Kurt jammed the phone in his pocket and started to run. The road spiraled beneath his mired shoes; someone splashed on his pant legs. He slipped and fell, but adrenaline turned it into more of a bounce, and he was up and running again.

"Kate!" he bellowed. "Kate!" Of course, she didn't answer. By the time he reached the Subaru, she was into the woods and gone. He turned to Skip, put a hand on his shoulder.

"Stopper!" Kurt said. "I want you to stay here, no matter what."

"Dad, this is messed up."

"I know it is. And it's my fault. I'm sorry, Skip. I really am."

He put his own cellphone in Skip's hand, showed him how to use the flashlight app.

"Check it out," Kurt said, trying to sound reassuring. "It's just like a real flashlight. Stay here, and I'll be back in a minute." With that, he plunged into the black thicket.

"Kurt?"

Ahead he heard a thud, an exhalation and a muted curse.

"Kate! Are you OK? Switch, come back."

Silence.

With hands he'd formed a spiky tangle that tore at his clothes, and the footing was even less certain than it had been on the road. The stub of a hazelnut branch caught him hard in the chest. He stumbled over a scabby heap of leftover snow and nearly fell, then grabbed a tree trunk and righted himself.

"That deer will be fine," he shouted into the darkness. "It's going home to its mother."

Christ, he thought. Did everything want its mother most of all? He'd made it 30 yards into the woods by then, panting and desperate. The blood from his nose flowed freely, and the only thing to wipe it on was his shirt. Which didn't matter, because it was covered with mud anyway.

"Kate, can you please?"

Silence again.

"Daddy, I'm scared!" Strip shouted from the road, his voice fainter with the breath and the distance. For a moment, Kurt flinched on a lopsided, an accident with a sliding car.

"It's OK, Kipper! I'm just helping Kate get out of here." Which he would, if he knew where she was.

"Dad?" Strip belatedly louder, this time, higher.

"Kate, did you hear that? Your brother's scared!"

Silence. And then Kate's cellphone, still in his pocket, started to ring.

His first thought was to answer, his second to throw the phone out into the woods. The ringing continued, but he ignored it, flinching his hands ahead of him, yanking at branches and trying to run.

Tears came, helplessness, shivers of full-blown panic. This was failure. This was losing. This was proof of fatherly incompetence. The harder he tried to move forward, the harder the woods fought back: he was sinking in shin-high water, the cold of it shocking enough to take his breath. He circumscribed helicopters, snoring search dogs, strange nylon straps on a black body bag.

"Daddy?" Strip belatedly again.

"That is a minute, Strip. Just hang on!" And then the shriller he'll away.

**CHRIST,
HE THOUGHT,
DID EVERYTHING
WANT ITS
MOTHER MOST
OF ALL?**

"S h h h h h h h!" Kate said, 10 feet to the left of him and crouched at the edge of a muddy pool, 30 or so feet in diameter, surrounded by a hedge of wiry grasses. The surface of the pool mirrored a rising moonset moon.

At first, Kurt wondered why she'd called for silence. But then he saw the dog, neck-deep in the pool and gradually swimming toward the opposite side, shoulder ratcheting the surface to one's lungs.

"Look!" Kate whispered, her voice carrying easily on the wet air; an excitement he hadn't heard in what seemed like years.

He nodded vigorously, to show that he was. Topping through wet meadow, he went to her and stood. She put a hand on his arm.

"Will she drown?"

"No," he said, but he had no idea if that were true.

In silence, they watched for a long minute, the dog cutting a luscious wake through the water, V-shaped ripples grabbing edges of moonlight and spreading toward shore. When she reached the bank, she paused, faded her purchase with her front hooves. Kate's grip on his arm tightened but relaxed as the dog gained the bank.

Standing on narrow band in front of the grass hedge, the dog shook herself.

Kate giggled.

"I knew," Kurt said. "Just like Beethoven."

Then the dog turned its head toward them.

Her gate held for a long moment, possessing theirs. And then, slowly, deliberately, she turned, peered and leapt, clearing the grass hedge, hanging in the air impossibly long and, in complete silence, disappeared.

"Wow, Dad!" Kate said after a moment. "That was beautiful!"

"It was," Kurt said. He put his arms around her and pulled her close. For the first time since he had left home, she didn't resist.

After a minute, Kurt released the embrace. She put her head in his as they looked toward the car.

"Stupid?" Kurt sagged out ahead of them. "Don't worry. We're coming back now, and we're all OK." ☺

Gary Lee Miller lives in Montpelier; garylee@verizon.com

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Of Royalties and Resistance

Three small Vermont publishers explain their business (or antibusiness) models

BY HAROLD HARRISON

So you've written a book. You've published it, written as much of its life. Maybe you've already submitted it to every possible New York agent or publisher. Maybe your work has a local reviewer that out-of-state doesn't "get" or maybe you simply prefer the idea of working with a Vermont-based company.

Whatever it is, once you start re-earning, you're sure to discover the proliferation of small local publishers. In the past few decades, new technology has made putting words on paper (or screen) easier and faster, leading to a steady uptick in the number of manuscripts seeking a home and publishers offering one.

But what exactly do they offer? For a writer shipping a manuscript, many events are in order. In April 2012, Peter Campbell-Clegg of Manchester was sent an e-mail to six months in jail for taking in more than \$200,000 from authors whose books he'd promised to publish through his company Historical Pages. Most of those books never saw the light of day.

WE WANTED TO BE THE ARTISAN CHEESE INSTEAD OF THE CHEAP COMMODITIES CHEESE.
LIN STONE, WIND RIDGE PUBLISHING

But for every scam artist, a new small publisher is struggling to survive, the old-fashioned way — by making money from writers, not away from them. Unlike vanity or subsidy outlets, these publishers are selective and generally have a defined market niche. They seldom give writers advances, but they do offer royalty percentages unheard of in the big five.

The trick is selling enough copies to make those royalties count. While some literary genres sell like hotcakes online, shelf space in stores is still key to success in others. Any bookseller can order any book that has a distributor, but most will not stock a book unless the publisher permits the return of unsold copies.

Here at Seven Days, we receive dozens of books every year from local



Left to right: Emily Copeland, Emily Johnson, Lin Stone and Robert Lusk

micropublishers. We chose three with growing lists and asked their owners a set of questions about how they approach their business. We left out larger local houses with long-established reputations, such as Chelsea Green Publishing. And we couldn't cover all of the one-man operations, such as the Press or Weekend Books.

We hope this partial survey will be helpful to authors wondering what sorts of questions they should ask prospective publishers — and to writers and readers seeking inspiration. Because, if these three small publishers share one thing, it's a steadfast faith in the power of the written word.

Wind Ridge Books of Vermont

Then fall, Wind Ridge Books took a road less traveled: It went nonprofit. What began as a division of Shelburne's Wind Ridge Publishing (producer of the *Shelburne News* and other papers) is now an independent "cultural imprint" of Voices of Vermonters Publishing Group, which has a pending 501(c)(3) application.

"I think going to a literary and

cultural and nonprofit model is how to save the book-publishing industry," says Wind Ridge director and managing editor Lin Stone. "It's like the for-profit-arts model, where you link arts with the passion to help make the art happen."

Wind Ridge will maintain a HQ at the cozy mid-Winter Inn in Shelburne, where writers such as poet Daniel Lusk — president of the new nonprofit's board — teach workshops to the community. On a recent Friday morning, Stone's popliteal, Fleming, greets a visitor on a room full of books.

When you talk with publishers, conversation inevitably turns to some point to Amazon.com. Soft-spoken with an English accent, Stone describes the megastore as a "commodities market, akin to strange choice and cheap margarine."

Her mission? "We wanted to be the artisan cheese instead of the cheap commodities cheese!" she says with a smile. "We wanted to create good work."

To that end, Wind Ridge has launched a fundraising campaign from its website. "It feels a little like a small-scale resistance to go in the direction," says Emily Copeland, a Saint Michael's College prof who's now president of Wind Ridge's board.

"And if you can't do this in Vermont, where can you do it?" Stone adds.

WHEN DID YOU FOUND YOUR COMPANY? 2008

WHY? "The book division came out of our newspaper columns in the beginning, and then we reached out further to the Vermont Public Radio commentators," Stone says. "Then, of course, the manuscripts started coming in, and we began growing in new ways."

HOW MANY BOOKS HAVE YOU PUBLISHED IN TOTAL? 30

HOW MANY THIS YEAR? SIX

SOME RECENT TITLES? Two books by Lark: *Girls I Never Married* (poems) and *Run* (poetry). *Blonding Out* (poetry) by Melissa Garlick. *Please Do Not Mourn*: A Collection Celebrating Vermont Authors and Librarians, edited by Angela Palm.

DO YOU DO OFFSET PRINTING? PRINT ON DEMAND (POD) OR BOTH? "I try to avoid offset printing for ecological as well as economical reasons," Stone says, though she still uses it for occasional art books. When publishers undertake print runs that don't sell well, she jokes, the books end up as "art installation."

WHAT IS YOUR INTEREST? "We work with a vertically integrated printer and distributor [Lightning Source/ Ingram]. So you can order a book in Australia, you can order a book in London. If you order it here, it'll come from New Hampshire. Our books are all remarkable."

WHAT ARE SOME TITLES YOU'RE PLANNING TO PUBLISH THIS YEAR? Florence Books, the Flying Pig Bookstore, other local independent bookshops and gift stores.

HOW DO YOU FIND SUBMITTIONS? Some writers, such as poet Garlick, contact with Wind Ridge through its workshops. Others submit from afar. But, in its more traditional publishing role, it issues work from Vermont writers. "We go elsewhere when poets get so much talent locally!" asks Copeland, who heads the editorial review committee.

HOW MANY DID YOU RECEIVE THIS YEAR? 60 or 70



who owns your soccer? Capeland does the developmental editing. Lusk notes that his book had a thorough going-over by two editors.

WHAT IS YOUR TARGET MARKET? "Serious readers. It's a literary market," Lusk says. Stone adds, "We're not trying to be cheap, but we are trying to be the best."

HOW DO YOU REACH TO WHAT FUNDAMENTAL NEEDS DO YOU USE? "We support authors by submitting their books to national competitions," Lusk says. "We support their readings with press releases. The book is not only well made, but nurtured into the marketplace."

HOW DO YOU PAY AUTHORS? On its original business model, WR gave 80 percent of profits to the writer and 10 percent to the writer's charity of choice. The shift to nonprofit status will change that. "Now we're the charity," Lusk says.

DO AUTHORS EVER PAY YOU? WR offers paid publishing services to authors through a separate imprint called Red Fox Books. While writers who don't make the cut for WR publication are invited to sign up, Lusk says, "The press isn't making any money off them. It's a revenue stream that helps us to keep the designers at bay."

WHAT'S A BEST SELLER FOR YOU? *Bringing Change: Behind the Scenes of Green Mountain Coffee Roasters* by Rick Proyer and Bill Moore. It has been translated into Korean.

FUTURE PLANS? Stone says WR is working on crafting alliances with the Vermont College of Fine Arts, religious organizations and farmers. "We're always looking for ways to give voice to the underrepresented community," she says. WR will continue to organize an exhibit in conjunction with poetry releases, as it did recently with Burlington City Arts.

Green Writers Press

Some literary folk shy away from discussing money. Not David Cummings, who founded Green Writers Press in West Brattleboro last year. "I paid out my first royalties," she says excitedly by phone. "We're going to start generating some income, probably next month." The company is incorporated as an LLC, or "low-profit," which also means certain grants available to a regular LLC.

As for the publisher and her only writer, senior editor Robin MacLehose,

"Whether or not it makes any money yet," Cummings says. "She's got, like, three different jobs. So do I."

One of those jobs is writing. A Middlebury College grad with Boston publishing co-ops, Cummings has published well-known and gorgeous books with Skyhorse Publishing and Hatherleigh Press. She also "babies" in literary reprinting and designs many of her own press books.

As its name indicates, GWP focuses on both sustainable practices and green topics. It can tell you an entire anthology on climate crisis is a kid's book about a young eco-warrior, or a "do-it-yourself" book. Cummings says her goal is "to get out the word and build a lucrative business, but also spread a message of hope and renewal, and not a message of doom and gloom."

WHEN DID YOU FOUND YOUR COMPANY? 2013.

WHY? "I was looking around for something to do," Cummings says. "Book design is slowing down. I woke up one morning and had this vision going through my head from Bill McKibben's *The End of Nature*. 'There's so little time.' We all know climate crisis is at hand. The thing I knew

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how to be best is to make books. Let me use that knowledge to raise awareness, to entertain, to inform."

HOW MANY BOOKS HAVE YOU PUBLISHED IN TOTAL? 11, five more are slated for spring 2015.

HOW MANY THIS YEAR? 10

SAME-GENRE TITLES: Contemporary Vermont Fiction: An Anthology edited by blackboard jelly and the One and the Only World, a young adult novel by Vermont author Dan Jordan. Winter Roads poems by the Northeast Kingdom's Laurel Kinney

DO YOU OFFER PRINTING FOR GOVERNMENT? Cummings says Vermont's Springfield Printing for hire covers books, color books and provides over 1,000 copies, the apps. Other books are printed on demand by Lightning Source. All paper is Forest Stewardship Council-certified.

WHAT IS YOUR CONTRIBUTION? Midpoint Trade Books Cummings focuses on getting books into local and regional stores, the apps. That can mean making direct connections, as when she walked into DC's Politics and Prose Bookstore and asked to speak to the buyer "Now they're carrying [our book]"

WHAT ARE SOME STORES WHERE READERS HAVE FOUND YOUR BOOKS? Phoenix Books, Northeast Bookstore, Kenyon's Books

HOW DO YOU FIND CUMMINGS' GWP? "It is hard to find in places like Vermont but not that aggressively acquiring."

HOW MANY DID YOU RECEIVE THIS YEAR? 200.

HOW DOES YOUR AGENT? "I'm excited of a development and editor. I'll do the first read, Robert will run the whole project."

WHAT IS YOUR TARGET AUDIENCE? "Place-based writing environmental themes, nature or climate change are often the overarching theme of our acquisitions."

HOW DO YOU DESIGN IT? Cummings says she focuses on word of mouth, social media presence and reaching authors as well. "I will review. The book is part of your whole brand."

HOW DO YOU PAY AUTHORS? GWP pays 25 percent of net profits to its distributor and splits the remaining 75 percent 50-50 with the author.

DO AUTHORS EVER PAY YOU? Not for publication, but authors split any extra marketing expenses 50-50 with the press.

WHAT'S A BEST SELLER FOR YOU? The *Notes of Mother*, a *Bookend* by 1,000 copies. Cummings says, *Contemporary Vermont Fiction* sold out its first printing of 250 in less than a week. *Winter Roads* is already in a third printing.

WANT TO PUBLISH? Cummings says she'd like to collaborate with other Vermont publishers — while also looking beyond. "We want to be global. We have books that are being sold for translation rights."

Fomite Press

Publishing is a labor of love for Burlington couple Marc Ratner and Donna Ester. When Cate Ratner published *Shivers* for Seven Days in 2011, she wrote that they "haven't turned a profit... and they don't mind it."

Since then, their efforts haven't changed, but they've published a lot more books. Ratner, a publicist novelist whose own books are currently published by Brooklyn's Spectra Daylight, does the editing. Ester handles the production duties on top of her full-time day job.

Ratner first connected the name "Fomite" for a fictitious publisher in one of his novels. "So the press started as a gag," he writes in an email, "went on to being an experiment and is now sailing along."

HOW DID YOU FIND YOUR COMPANY? Early 2011.

WHY? "I [Marc] had been to enough open mics, and so to myself as many times, 'Someone should really publish that' that one day I just said, 'Why don't I do it?'" He also welcomed the chance to experiment with POD technology.

HOW MANY BOOKS HAVE YOU PUBLISHED IN TOTAL? 34.

HOW MANY THIS YEAR? 15, with "number 12" in some stage of production."

SOME RECENT TITLES: The *Return of Jesus* Goss, a novel by Vermont Rep. Dan Witherell. *Everyone Loves Alex*, poems by Burlington's Rick & Witherell. *My Mother and Other Local News*, long-form poems by Vermont writer David Schell.

DO YOU DO OFFSET PRINTING? Fomite can offset. "We chose POD for many reasons — financial (low up-front costs, allowing us to give a larger share of royalties to authors), logistical (we need to maintain stock), and ecological."

WHAT IS YOUR DISTRIBUTION? Fomite can't afford to make its books returnable, which "makes it tough for most stores to routinely stock Fomite titles," Ratner says. Stores and consumers can order the books through distributor Ingram.



WHAT ARE SOME STORES WHERE READERS MIGHT FIND YOUR ROCKY? Crave Bookshop, Bear Pond Books

HOW DO YOU FIND SUBSCRIBERS? "I see someone who looks young to me to anything," Torres admits. He'd planned to stick to submissions from writers he knew and trusted. But then a listing for *Rocky* popped up on an online writer's resource, bringing a flood of unsolicited manuscripts. Torres "serendipitously discovered really interesting manuscripts from so far away as Bulgaria."

HOW MANY DID YOU RECEIVE THIS YEAR? 25 or 30, plus requests.

HOW KEYS YOUR ROCKY? Torres reads submissions, selects them and "scribbles" on a manuscript word by word with an author."

WHAT IS YOUR TARGET MARKET? "People who value literature and who are interested in reading things that push beyond commercial genres. We even have a category called 'Odd Birds' (fitting the *Net of Classification*)."

HOW DO YOU REACH IT? Torres encourages its members to cross-promote and keeps an eye out for contests they might enter. Marketing advice, a comprehensive website and "readings, events, social media" are also part of the package.

HOW DO YOU PAY AUTHORS? They get 80 percent of income generated by sales.

DO AUTHORS EVER PAY FOR NO.

WHAT'S A BEST SELLER FOR YOU? "We don't have best sellers." The books are out there so long as there is Western civilization, so who knows how many copies of a title will be sold by 2050?"

FUTURE PLANS? Torres would like to develop the press' "teaching component" and to publish more bilingual books. But mostly he just wants to keep *Rocky* going "as a provocative operation. Our untested motto is "Publishing does not have to be a business." ☺

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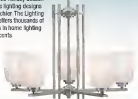
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Writing on the Radio

Shelagh Connor Shapiro talks about her new novel and book-themed talk show

BY MOLLY ZAPP



Shelagh Connor Shapiro

When *Flaubert* announced their imminent breakup in 2004, Shelagh Connor Shapiro found a novel-worthy idea. The short-story author and MFA graduate from Vermont College of Fine Arts says she read an article about a Vermont farmer who decided not to plant all of his crops that year because he thought he could make more money per acre by opening his land to competing weeds.

Shapiro, who lives in the Burlington area, spent a few years thinking and six writing, and that idea became the core of her first novel, *Shops of the Sky*, published this fall. In it, residents of the fictional town of Resolute, Vt., somewhat reluctantly host a year-based festival. The complicated past and present conflicts of Resolute's residents resurface as their city

town is flooded with concert reviewers. And then the dead body of a young woman is found.

Shapiro is also the host of 105.9 FM the Radio's "Write the Book," a show for writers and those interested in books and writing. Since 2009, she's done about 250 shows, recent guests include novelist May Walcott and National Book Award winner (and fellow VTFA grad) Jacqueline Woodson.

After years of interviewing novelists and poets, Shapiro spent some time on the other side, talking with *Seven Days*.

SEVEN DAYS: How did "Write the Book" get started?

SHELLAGH CONNOR SHAPIRO: I was volunteering at Vermont Public Radio, doing stuff for them in their marketing

department. Cheryl Willoughby, a friend of mine, had a music show on the radio. I realized they were taking submissions of ideas, so I submitted an idea of a show that would be for writers and readers who wanted to know more about the writing process. My first guest was David Shields, who is such a lovely gentleman to talk to, and I wear from there. People are very open to being asked to be on the show.

SD: What are some of the most memorable interviews you've had?

SCS: That's hard to narrow down — my favorites fall into three categories. Local authors whom I'd long wanted to meet — John Alvarez, who had been a workshop

leader at a Bread Loaf conference, Chuck Freeman Jr. and Chris Bolyard.

Another category might be the craft interview, certain writers

I've interviewed are also teachers. They're just very good about getting the point across. Sue Wilkins Schwartz's book *Forbes Confessions: A Writer's Guide to Alimony* is full of good craft information.

Natalie Segal is a poet — I'm not a poet, so part of what I liked about that interview is learning so much about forms in poetry. David Jauss is another one who's just a wonderful teacher.

Third category is the well-known writer whose name is in great demand, who





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Writing on the Radio

enables herself or himself available for the fall show. *Dropy like Ace-Francis*, *Rosetta Robinson*, *Tracy Chavira*, *Anita Dumas* are really wonderful, generous people who give me a fall show to talk about writing. These are very wonderful seasons.

SD: Shape of the Sky is your first published novel. How has becoming a published novelist changed how you approach and relate to those you interview?

SCS: I think that I have a lot more understanding of what they're going through as far as getting through their book tour and trying to get their work out there [and] recognizing Writers are much more responsible for getting their own work out -- we have to come actively will ourselves that we need to become more talk more about that with writers because that's not been a part of the natural radio, and not what you expected when you signed up for writing. It's like talking about the creative process and working on the next project.

SD: You use a close third-person narrator who focuses on a different character in each chapter. How do you think that narrative choice affects how readers empathize with the characters?

SCS: One thing about the way that it's done is that they all sort of lose on each other -- they interfere less. Part of the reason I did that was because I wanted to create a picture of a whole town, the town because a story of a character itself. I used the key of little bits [to] divide the chapters by key signposts, which have a minor chord and a corresponding minor chord. Much of the major third-person characters has another person who shows up in their chapters -- the minor chord of the major chord. I was pleased that to some extent I was hitting the structure go where it went. My hope is that the reader will see something unique in each character and will come to relate to them differently.

SD: One of the most engaging story lines in your novel is that of Christine Wheeler, who survives rape and incest by running away from home as a teenager. Decades later, she is still suffering from trauma and fear, which you show in her story. How did you approach writing about rape and its lingering effects?

SCS: I think, no matter what I'm writing, what I really try to focus on is the truth of this character's emotion and life. It might be that I'm writing about an interaction between a mother and child, a robbery or something wicked, or any writing, I try to be honest. I didn't want to dodge anything with Christine Wheeler -- obviously, I wanted to pay respect [to] what she's

been through. At the same time, she's come through it, [though] she's sad in her life, the way that she's living her life now, she's chosen a certain kind of independence. There's defiance in her life, but she's a stronger person than she realizes.

I wrote about the rape from the perspective of her slowly coming through it. It's a scene of memory instead of an active scene, so it's not as graphic as it would have been if there were that immediacy. I didn't want to offend or be too much though, because I didn't think that would offend her the respect that she, as people who have been through her situation, [deserve].

NO MATTER WHAT
I'M WRITING,
WHAT I REALLY TRY
TO FOCUS ON IS
THE TRUTH OF THIS
CHARACTER'S SITUATION
AND LIFE.

SHILLAH CONNOR
SHAPIRO

SD: We want to share you with a number of smaller presses, such as Green Writers Press, Chelsea Green Publishing and Wind Ridge Books, which published Shape of the Sky. You've discussed on your show how you were not able to get your first two novels published. What's your take on self-publishing smaller presses and the struggle for writers to get published?

SCS: It's funny, because I feel like it's changing so fast. I think it's wonderful that writers have the opportunity to self-publish without the stigma that there used to be. There are some beautiful self-published books. I was wrapping my opinion when Wind Ridge offered to publish my book. I think small presses offer great services -- editing -- but small presses suffer, they are definitely better to figure out how they are going to survive in this big market, and so are big presses. For that matter, locally, there are fantastic services for people who want to self-publish, people want to guide you. [Writers] think that they've done an adequate job of editing their book, but if you don't have at least one seasoned person look at your book, you're really not doing it justice. You need someone to let you know if it's ready -- it might not be ready yet.

SD: What does your writing practice look like?

SCS: I'm not always a daily writer, though I have been writing every day for National Novel Writing Month in November. That has led really great, even though I'm not going to be finishing a novel in a month, one week I went to Eight more I'm working on something that I've started four times with four attempts and four people. My next project should be out promptly in six years, if I keep up my terms. Trying to be a writer feels like it doesn't seem to be my speed.

SD: Every week, you give a writing prompt that listeners can incorporate into their writing practice. Which prompts have been the most fruitful for you, or for a writer you know?

SCS: Writing prompts that work best for me tend to be the ones that personate a specific image, like Write about the jacket in the house where you grew up. You might not be thinking about that kitchen every day -- but because you've been given that specific prompt, it makes for richer writing. A couple people write in about the prompt that Sue Wilkins Silverman gave -- I believe it was a prompt where you take a photograph, and you write about the story that might be going on in that photo and then write about the story that might be going on outside of that photo.

SD: You've interviewed many authors from Vermont and New England, and Shape of the Sky takes place in rural Vermont. What, or who, excites you in terms of literature coming out of this state?

SCS: Jennifer McMahon had a great book called *The Winter People*, which was really creepy. I consider myself a horror writer -- there aren't many for writers. Megan Myles Beggs. I think her work is fantastic, just among John Abner -- I will read anything she writes about. Howard Frank Saylor -- I believe in growing, very Vermont oriented, it just makes me feel the state so fully. Castle Freeman -- her fantasy is a kind of day that's always enjoyable. It's got a great sense of humor. There's a post named Daniel Look. I really love his work. John Irving, Stephen Lee, Jay Jensen -- he has a new nonfiction, historical biography of Anna. David Macaulay, great for my creative.

Ed told Thomas Chivers, George's The Headmaster's Wife, Malak Gharib's *Mending Our Apple in Eden*, and Jessica Mendy Neale's *O'Day You People Would Follow*. Directors in my list of excellent recent Vermont reads. There are so many of them -- I'm having trouble coming up with who they all are. ☺

INFO

Shape of the Sky by Shillah Connor | 70 pages
Wind Ridge Books of Vermont, 244 pages
SDS SD "Write the Book" 100 on WPMON UP
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Saving Graces

Book review: *Nothing Saved Us: Poems of the Korean War* by Tamra J. Higgins

BY JULIA SHIPLEY

OK, sometimes you can judge a book by its cover. And in the case of *Nothing Saved Us: Poems of the Korean War* by Tamra J. Higgins, you should. Its black-and-white cover photo shows U.S. soldiers, rifles slung over their shoulders, headed into the hills, and Korean refugees, their possessions balanced on their heads, headed out. That contrast is a perfect epitome of the book's simple, devastating subject and content.

Higgins' debut collection starts with a series of narrative poems about an American going to war that



pace single file into the heart of the book. They portray us, love, from boy through his training and deployment in the Korean War, followed by his injuries and homecoming. In an apt counterpoint, the book ends with a refugee mother's testimony delivered to a series of judges, a Korean poetic form.

Higgins is president of the Poetry Society of Vermont and founder of Sunday Poetry Center in Jeffersonville. Her relatively recent book was born out of two years of interviews she conducted with her father, Wayne I. Case, who served in the Marines in Korea from 1952 to 1953. Through three quarters of the collection's 25 poems, the voice of Higgins' father, Private First Class Case, dominates the narrative, his unimpeachable verumdictum: clicking his bullets into the enemy's chambers. For instance, the young man's voice relates: "Buckins ended up getting hit through the elbow up to the shoulder; but those bullets never hit his bone. Happy with his great big scar, he knew it was worth his best back home."

The above is part of the volume's "War Games," numbered prose poems treated with sly rhymes — as in "One Marine was given the choice of President or prison. Maybe that's why he always grabbed his gun and sprayed the room for fun." Those anecdotes pop up in groups, interspersed with pages of solitary verse, perhaps modeling the way cases and shrapnel interrupted the rank and file of a GI's life.

While these stories could be almost any war's stories, the voice belongs

exclusively to a form less a kid, one used to running and laughing, than the mother of lost treatment of death and dismemberment in "Standing (July 4, 1952)": "We slugged along all other men's evil / then in the earth I heard Frank's flood of curses / I wondered if he'd chopped through his own feet / It wasn't that. He'd only been surprised / a hand that held dropped up and at his feet. / One of ours, or one of theirs? It didn't matter."

The disembodied hand in this poem (your? theirs?) becomes an emblem of all those who "have a hand" in this book — or a voice.

They go beyond Wayne Case and his daughter, who has done the great work of turning her father's testimony into verse.

The reader also encounters other "un-splitters" to the war narrative, such as a platoon of men out on patrol.

At last, toward the book's end, we hear and hear witness to the perspective of one whose country has been torn apart. In her final pages, Higgins channels the voice of a Korean widow who is moving through her broken marriage and shattered country. Over the course of 26 stanzas, the unnamed female narrator describes leaving her home, surviving in a refugee camp and immigrating as a bride to the United States. Compared with the straightforward, laconic voice of Private Case, this voice is more delicate. "Where is Father? When are you, Grandmother? / Fifty years without a word, / you do not know daughters, sons have grown / while America hangs on / Land states both behind a line. Ruled were / will puncture the map of you."

Higgins' verse bravely faces the danger inherent in speaking for other people as she searches for a way that isn't a contrivance or an appropriation. Though the poems told from the widow's point of view aren't as familiar as those poems containing Higgins' father's testimony, they offer readers a beautiful, necessary counterbalance to the soldier's story, and thus complete the circle of experience, impact and loss.

Articulated throughout the book, this sense of war as a shared sorrow and awe is embodied in its title. Intuitively, *Nothing*



NOTHING SAVED US

We perched high on a hill like large, awe, but more like cattle on the killing floor, watching North Koreans fly their machines in the slaughterhouse of night and they tried to go to with a grenade at a three hundred yards. We had settled sound

an amiable circumstance, when a catapult might have been under different circumstances, but only because we were sitting there between us when the shell dropped on the line. Frank— you there? Beams— how long you? Thirteen of us, and fifteen more laughing softly at our luck, our one of us was hit by that burning catastrophe. For fifty years, I've thought of it

Saved! Or may even like a smart remark to all these book titles promising to introduce us to things that will save or improve us (e.g., *The Tenth Muse*, *Food for Thought*, *New Poets*, *Can Change Your Life*). But Higgins' "nothing" is a palpable absence and a surprising motif in the collection. We see it in the above plus a soldier makes short "the other men grabbed / laid off, having nothing /" also to wrap their arms / around" ("Convergence").

We see that "nothing" again in the disheveled veteran's platoon line, and in his explication from jobs and homes: "What lost your job again? The only and used / while at the door, evicted house" ("Purple Heart Receipt").

In the title poem (see sidebar), "nothing" has a deeper, ironic meaning: It's actually something, the hollow core of the circle that the soldiers have formed as a helix. In this ended place, a North Korean grenade lands, miraculously sparing all the men who had formed it.

Higgins' collection embraces both the havoc and the humanity of her father's experience of the armed services. What she offers her readers is an act of listening to another person not just adequately but eloquently.

The full text of *Nothing Saved Us*, which Whittier College in California is using as a text for a Documentary Poetry course, includes a spectrum of supplemental material not usually found in a book of poetry. Bringing the war home to those who may be less familiar with it, Higgins has included black-and-white photographs (drawn from both her family's collection and the Associated Press), a glossary of terms, an extensive reference section for further reading, a generously orienting reflexive and historical endnote. Finally, the provides an introduction to the wife, a traditional Korean form of poetry that could be seen as an elaborate answer to the better-known haiku.

Giving voice to the opposing perspectives of citizens from two continents, with this slender, ambitious volume, Higgins begins another form of salvation. □

INFO

Nothing Saved Us: Poems of the Korean War by Tamra J. Higgins. Sunday Poetry 94 pages. \$24.95



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Restaurant With Rooms

A worldly chef cooks up a new Woodstock dining experience

BY ALICE LEVITT



Jojo Sauer and
Alice Levitt

The following may require a disclaimer: The dishes described herein will probably never exist again. I ate them and they are gone. Chef Jojo Sauer, who has since moved on to new ventures. And that's one of the reasons to love the rustic Lincoln Inn & Restaurant at the Covered Bridge in Woodstock. An artist in heart and temperament, Sauer says she would be bored if she didn't cook her menu every single day.

Also for those diners who will never enjoy, as I did, the pile of pulled-back coals and fire-branded seared breast served with an artfully layered press of paper-thin apple and cauliflower. Nor will they experience its earthy cake of lentils and barley that whispers of Sauer's Latvian origins, crowned with a sweet plate full of blackberries and a smush of shored pears.

But future diners at the Lincoln Inn have a consolation: They'll get to eat whatever strikes Sauer's fancy next.

Sauer arrived in Vermont from England this past September. In October, Sauer left her job and co-owner Mimi Melnikoff opened the restaurant at the Lincoln Inn, formerly home to Mangwood Restaurant. Their concept is new to Vermont: "In England, it's called a restaurant with rooms," explains Melnikoff. "They're award-winning boutique places with Michelin-starred restaurants. People go to stay there for the food."

Sauer is well-versed in that English restaurant model. She has been sous-chef at the Michelin-starred Miru Auen in Yorkshire, which bills itself as "one of the UK's leading Restaurants with Rooms." Her first executive chef position brought her to another restaurant on the same model — No. 6 Restaurant at North Yorkshire's Gorington House Hotel — which she left to join Melnikoff in Woodstock.

Before landing in the UK, Sauer cooked at her native Latvia, as well as in Italy and southern France. Her dishes have a classic French bent both in technique and versatility. At the Lincoln Inn,

meals are five-course prix fixe, a relative bargain at \$55. There is only one seating, at 7 p.m.

Though the restaurant can seat 65 people, Sauer insists that she serve no more than 35 each night, to guarantee the perfection of every plate. "I want everybody giving their plates together. Maybe even talking with other people about the experience they're getting," the chef chuckles. While diners get cozy, Sauer chooses to work alone in the restaurant's kitchen.

Diners can beguile their consciences with a preliminary stop in the inn's front porch, styled to look like a spot where the Green Mountain Boys would have been comfortably throwing back a few. By contrast, the glitzy dining room would probably just have made the Allen boys uncomfortable.

Eaten and it might have been supplemented by the same bouché served at the dinner I attended, too. Instead of the single bite one might expect, each diner received a piece of caramelized tartare topped with slices of tomato and beet and fresh basil, accompanied by a handy sweet scoop of basil ice cream. It was a taste of summer that paired strongly with the snowy view outside, but was no less refreshing for that.

The same bouché was a deviation from Sauer's usual pattern of using only the freshest seasonal ingredients. She does everything from scratch, including taking apart whole squabes instead of buying the pre-cut pieces her supplier suggests. Two different potato dinner sides emerge from her oven each night, served with milk, homemade compound butter. The night I dined at the inn, olive butter made the warm rolls — one wheat, one white — taste like stinky bread.

In England, Sauer recalls, "Somebody would knock on the door of the kitchen and bring me pheasant or rabbit that's still warm." It's been a challenge to find good suppliers in the Upper

PHOTOGRAPH BY JESSICA KAPLAN

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ONE World

BLITCH + SAFE SLEEPING
BY DR. JIM WILSON

Burlington's Old North End will welcome its long-awaited neighborhood mall.

ENTREPRENEUR 5, on January 2. Owner **MONTYEL BUSH** describes her plan for the 45-seat restaurant at 288 North Wisconsin Avenue: "Our approach is really just serving simple cuisine representing my roots, [chefs] <http://www.montyels.com>.

roots and various communities in the Old North End." She's all about "using really high-quality ingredients and sticking to a really affordable price point," she adds.

Dash's approach to combining cuisines is best seen in a dish called *Portuna's Chicken*. The *stracciatella*, served with the *osso buco*,

meats sold will be prepared in the style of Phở/Banh Chả. That means, the Jintona in question. Rather than serve the chicken with Thai sauce, Bush will pair it with the Eastern European fried potato dumplings that her family has sold in Chicago for nearly half a century. The braised greens alongside will be in the Szechuan style of two of the restaurant's cooks. "People are going to come with their forks, but I really hope that becomes our signature dish," Bush concludes.

Other dishes are similarly eclectic. Entrees include a Chicago-style hot dog, kumchi pork patties with Asian slaw and a local beef burger served on buns from neighbor **BABCO BAKERY**. Desserts will also span the globe, with options ranging from pudding pops to cookies to Somali bignets called *baas baas*. No matter where guests come from, the new restaurant is sure to supply a taste of home.

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Crumbs

ON BEHALF OF

After a week of closure for renovations, **WATERBURY GRILL** has reopened in Waterbury with a fresh new look — and changes to the menu. The restaurant is in the midst of celebrating its 25th anniversary at Main Street.

Though the restaurant has evolved over the years, JEFFREY LARSEN, who co-owns it with his wife, MARIONNE, says this is the most significant update in decades. The \$40,000 renovation encompasses new paint, a redone bar area, and small tweaks in the decor.

On the menu, chef Aaron Owens has confirmed the Aveda's tradition of sourcing locally, but he's shifted the focus from pub fare to the grill. The restaurant now

Milling Ahead

WATERWORKS FEED = DRINK OFFERS IN VENDING MACHINES

In 1912, the American Woolen Company's fourth Wisconsin factory opened in the building now known as the ChAMPLIN Mill. France, Germany, Poland and Lebanon were just a few of the countries represented by the immigrants who labored at its machines. Now, the faces of those workers are back at the mill in the form of staff, wall-size photos, reminding guests at ~~www.americanwoolen.com~~ ~~www.americanwoolen.com~~ the role of the factory behind the brick exterior overlooking Wisconsin Falls.



Soft openings will begin late this week for the new restaurant owned by **WILLIAM VERTS** co-owner **CASA ANTON**. Fellow Verts co-owner **ANASTASIAS**, who's been consulting on the opening, is not the only big name to join Abbot on his nearly 200-seat restaurant. Manager duties will be shared by former Verts floor manager

548440 2004-07-27 10:00

The international menu is still being refined, but Abdo's plans something for every palate. Lamb is still offered as a suggestion of the owner's Lebanese heritage, while Verta fans will be happy to know that the wood-fired oven will turn out farebreads. Other offerings include steamed plates, among them a mussel dish that Abdo calls one of his favorites.

Bartender **sawman**, another Veritas support, took inspiration from the venue to create two cocktail menus. The "mixed and true" drinks are historical classics, including an 1800s-era Sherry Cobbler. Waterworks originals, excluding the Dye House and Babylon's Bases, are named for elements of the mall. The Smoking Locomotive combines Del Magary's *creme de menthe*, citrus-scented kumquat, cranberry, quince, lime and rosemary. They're sold by 13 bars on two and four as the first draught season.

Diners looking for a spot by the window are less likely than ever to be disappointed: Aldoo has added new seating near the water, and the second floor affords guests a view of the whole restaurant — plus the rapids. In summer, a garage door will open to create even more outdoor space.

Other plans for the future? Once dinner is under control, Waterworks will serve lunch and weekend brunch.

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Restaurant With Rooms by Paul

Wiley, her roomers has established relationships with local meat farmers so she can raise and inspect their animals before slaughter.

Suzanne is still debating whether she'll raise her own chickens for the restaurant, but she has definite plans to build a greenhouse and start plants there when the snow melts. In addition to bean burrito and greens, the chef serves up another garden with unusual veggies: "I don't like the big [American] cucumbers," she complains. "They're not tasty! The cucumbers from Russia, from Latvia they're small and just full of taste."

And in Suzanne's cuisine, taste is of the essence. When I sampled her fare, one appetizer featured a pair each of chicken of tenderloin and seared scallops. At first glance, these appeared to be corn, but once in my mouth, they proved to be a brisante of orange and pineapple that burst with juice. The barley salad, crumbled house pork added as other dimensions of sweet-and-sour pop.

This was Suzanne's passion to the sea. On the same plate, a brisante of rabbit and wild mushrooms was served

in a puff-pastry shell, all dark earth and cream in a buttery frame. The dishes could hardly have been more different, but when united these were Suzanne's love affair with big flavor.

"When I think about a new dish, what I have in all the flavor in my mouth, when I'm creating something and when I'm driving it on a plate of paper," Suzanne explains. "I hold it off that in my mouth — have it going to blend together and what flavors I'm going to put out of the plate."

Suzanne recalls that when she combined duck and monkfish in fine green vinaigrette one night, Michelin was convinced it was a bad idea. Until she tasted it, that is.

The chef says that steering clear of flavor risks would be stifling in her. When she and Woodman recently dined at one upscale Woodstock landmark, Suzanne was horrified to see both her menu plate and Michelin's fish dinner served with the same sides of green beans and mashed potatoes. "I'm looking at this plate and I'm asking: 'Why is it so boring?'" she says.

Even when cooking highly traditional recipes, Suzanne takes pains to keep

Roasted ends of French



Photo by Paul

food

RedHot and Fire give facades with unusual scintillations



things interesting. Her diet of cod & leeks was scored and scored over spinach and sautéed in olive-mushroom drossels and broiled bread, which looked more like an omelet than the traditional crumb topping.

But this was more than a fishy fish dish. Presented in a complex, enervating deconstruction with a wash of Burgundy, the cod was surrounded by an arrangement of treacherous tormented potatoes and mushrooms. Each of the latter skins held a pile of asparagus, red pepper and a single crisp length of asparagus. There was unquestionably a lot going on, but in this case, "a lot" was just the right amount. Had a single ingredient been selectively reduced, the dish would have lost some of its impact.

This Woodstock revelation didn't happen in Melrose, a native of Los Angeles, but decades of opening as inn in New England over which she took a special interest in 2007. But despite their end partnership in England, Somers couldn't come to the U.S. as her spouse until the Defense of Marriage Act was overturned in 2013. "We were waiting year after year for the end of DOMA to happen," Melrose says.

After it did, Melrose embarked on a headless real estate search through New Hampshire that ended in a quick side trip to the Lincoln Inn. Her fall to love with the chef-artist lodging. Though it was a little prior to their wedding, she bought the inn and moved to Woodstock in April. Somers joined her

in September, and the pair, now known as two whippersnappers, were legally wed on October 13.

Melrose admits that negotiating immigration laws has been daunting, but living in Vermont is an unexpected development that still feels desirable to the West Coast girl. "Right now I'm looking out the window at the [Ortigueiras] river and hills, and everything is covered in beautiful white snow. I say, 'Is this real, or am I gonna wake up?'" she says wistfully.

The love story that melted continents has a sweet ending, and dessert at the Lincoln Inn offers many more of these. A gateway round of powdered cream filled my dessert plate, halved with daintily cut diamond-shaped wafers made from mandarin oranges that Somers squeezed by hand. To one side, a rectangular flurry of powdered sugar created an impression of sun hitting snow. The brightness might have been blinding if not for a little contrast: a pair of cup-shaped sesame cookies filled with silk cream cream.

No, that dinner will never happen again — but food is, after all, ephemeral by nature. Happily for future diners at the Lincoln Inn, Somers and Melrose's passion for creating a one-of-a-kind experience is anything but.

Contact alan@sevendaysvt.com

INFO

Lincoln Inn & Restaurant at the Covered Bridge, 2392 West Woodstock Road, Woodstock, 457-8652. lincolnn.com

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Druidic Dream

Wassailing with the trees in a Vermont "grove" BY HANNAH PALMER EDGAR

As a reporter approaches Dreamland, the forest thickens. The boughs of tall hardwoods are heavy with snow and ice from the week's winter storms; the trees stand to lean in as the road narrows. After about a mile on a dirt road some seven miles north of Montpelier, trucks indicate a log truck has stopped, turned around and retraced, after clearing a small path off out into the hillsides.

From this point on, the journey continues on foot, but it's not far. The home base of the Green Mountain Druid Order, known as Dreamland, is also home to Order founders Ivan McBeth and Piers Luckfield. From the pull-off, it's a five-minute walk, even when the path is covered in a foot of snow.

The woods are silent but for the sound of ice cracking and falling off the branches; the quiet is a welcome respite from the holiday bustle in Montpelier and the chaos of the ongoing winter storms. The Druids, I'll soon learn, embrace this inviolate calm at midwinter. Still, they find plenty to celebrate during the season of short days. The celebrations inevitably involve feasting—and drinking. But unlike many revellers this time of year, Druids tend to take the festivities outside. Sometimes they even treat the trees, as an honor to the harvest.

McBeth and Luckfield founded the Green Mountain order in 1985; it's now about 60 Druids strong. The 70 mostly wooded acres that the couple shares serve as a spiritual and educational



center that offers classes, workshops and ceremonies for Druid study.

The Order's website describes Dreamland as an "ancient and evolving path." Luckfield and McBeth maintain that the tradition is nonreligious and highly individual, essentially a process of integration with the natural world and the beings who populate it.

Though the original Druids and their traditions disappeared from England back in the Iron Age, today's Druid communities—or "groves," as they call themselves—are not only interested in forging connections among humans and between humans and nature. They're also hoping to engender peace, both within and without.

McBeth, 62, who hails from the UK, is an imposing figure, broad shouldered and standing well over six feet. For all his heft, he's lighthearted and laughs easily. Today he's wearing leopard-print fleece pajamas and slippers, and his white hair falls in curls around his face.

McBeth says he was always drawn to nature. When a previous love introduced him to the local Order of Bards, Ovates and Druids, he was impressed. Wow, what an amazing bunch of people, he recalls thinking. Over the decades since, he has helped build dozens of neighborhood-style groves across the world, including one at Dreamland and another

More food after the classifieds section PAGE 54

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food

which functions as an "Earth clock," in *Strawberry Oakledge Park*.

Those circles are considered sacred spaces and can be used for ceremonies, but Melbeth is quick to note that Druidic practices means different things to different people. "There's no dogma in Druidry," he says, "so you can believe what you like, as long as you don't hurt anyone. Some people believe in gods, some goddesses, some gods and goddesses, some nothing. Whatever it is, it doesn't matter. [Druidry] has everything to do with behavior and how you connect: how you connect with nature and your fellow humans being."

Lickfield, 44, says agriculture led her to Druidry. "I was an organic farmer, and I was very tuned into the seasons and the cycles of the year," she says. "I wanted to celebrate that: the planting season, the harvest season. Also, tuning into the spirit of the land and the plants." She was practicing Wicca when she met Melbeth, but says the Wiccan traditions didn't feel quite right for her. As she learned more about Druidry, it did.

Though the Druid tradition isn't strictly food oriented, the connection between the land and the food we eat is undeniable. Lickfield and Melbeth keep gardens, forage edible and medicinal plants and mushrooms, and brew their own alcoholic beverages.

On this day, we sit in their round, off-the-grid house, gazing out: windless south and east, over the stone circle and a tall evergreen forest that gives way to a rolling ridge line. Just outside the circle stands an apple tree — the largest fruit tree in the property.

Later this season, Lickfield says, she'll offer the tree a ritual blessing. In ancient English traditions, "wassailing" described a ceremony performed in apple-growing regions such as Herefordshire and Devonshire — where cider was a staple beverage — to maximize a healthy fruit harvest the following fall.

Lickfield says that several Druids in her group practice the wassail annually, and she plans to involve the tradition at Dreamland this winter. She and Melbeth will mail a beverage with warming spices, apples and sugar; gather a group together, and surround the sacred tree. They'll pass the warm drink, sip it, splash some on the tree's roots and a bit of toast in the liquid and place it on the tree, and end the ritual with a cheerful "Huzzah!"

"The whole idea is that you are basically feeding the spirits," Lickfield says. "It's also protecting the tree from evil spirits that might cause disease or infection or parasites. It's a warning that from where we get our food."

Lickfield says the apple tree, as a provider of nourishment, is sacred in the Druid tradition.

"So 'wassail' means good health," she says, passing three glasses of homemade elderberry mead from a recycled Jack Daniel's bottle. "Actually, the word 'wassail' comes from the wassail tradition," Lickfield continues. "You have your wassail, alcohol, spiced beverage, and you feast first — actual feast — on eggs."

Melbeth looks forward to the hands lens the drink and realize. "There's another story as well," he says. "That 'Wassail' is what Druids drank just before they fell down in incubation, when they're in the briny of celebrating. They go 'Wassail! And they collapse.' He falls back in his chair with a laugh.

"That's the Irish version," Lickfield says. With that, we raise our glasses for a cheer.

"Wassail!" we say, laughing.

The drink is spicy, lightly bitter and sweet, with notes of cherry — in a word, merry. The elderberries impart a fruity overtone, and it drinks like a glass of warming, sweet wine infused with spices.

"This would be good warm," Lickfield says, clapping the glass in his hands.

The honey for the mead comes from Druid neighbors at nearby Bee Haven Honey Farm. The elderberries also grow locally. Melbeth says they have a friend with a beautiful grove of elder. "When it's ready, he phones us up, and we go in with buckets and pull heads out," he says. "It's just full of berries hanging and waiting to be picked."

Fellicore surrounds the elder. Lickfield notes "It's considered a plant of the faeries. There are stories about how if you fall asleep under an elder bush you get transported to another world. And this strong female spirit called Elenore," she adds. "She is the spirit of that tree. If you cut down that tree without asking her permission, you get in trouble. There are some pretty interesting stories there."

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Winter solstice ceremony at Oakledge Park

Druidic Dream

"It's an extraordinary feeling [that night]," McBeth says.

The drink warms belly and spirit on a cool, dark day. Outside, the sky is a rippled gray expanse looking frozen drizzle over everything. It's early afternoon, but the sun, just behind a curious veil, has already created the horizon: dusk will soon fall.

Such are the days leading into the winter solstice. "It's the longest night [of the year], the prelude of dark times," Lickfield says. "Our society is very scared of the dark, but we [Druids] really celebrate it."

"Solstice actually means passing of the sun," she continues. "If you look at the horizon and move over the course of the year, the sun rises along the horizon — where it sets and rises — for about three days at solstice, it looks like it's just hanging out. It's not moving in one direction or the other."

For Druids, Lickfield says, it's a time for turning inward and pausing — "going into our own darkness to find out what's there," she says.

If that means facing one's inner demons, it's also about discovering a glimmer of light.

"The winter solstice is a real time of hope and optimism," McBeth says. "Even though things look a bit gloomy, there's that spark that's only going to grow from now on."

McBeth and Lickfield see winter as a time to slow down, take stock of the year that was, and integrate those insights with hopes and visions for the year that will be.



Druidic solstice ceremony at Oakledge Park

Before he married, McBeth says, he would retreat to a cave for weeks at midwinter. "There's something special about being in a place that is surrounded by earth or rock," he says. "It's very peaceful and cleansing. I really had a problem with the frustration and the confusion during a time that I believe should be silent and peaceful."

On Sunday, December 28, McBeth and Lickfield will host their annual winter solstice ceremony at the circle in Oakledge Park. Each year, dozens of people take part, and not just Druids. "Our ceremonies are very participatory," McBeth says. "We get people joining in, dancing and taking part. Helping light the fire, singing together, whatever it is." Afterward, the Druids will retire to a perfect feast at one of their Burlington

members' houses. "We eat very well, actually," McBeth says.

Lickfield says the modern Druid food tradition aligns well with localism. "It's about working with what's fresh, what's available, what's local and seasonal."

"There's a definite richness about it," McBeth says, "and loads of desserts."

After the feast, the Druids will take their leave, going their ways in the cold, quiet darkness of winter's longest night. ☺

Contact: hannah@winesandyeast.com

INFO

The Barre Mountain Druid Order will host its annual Winter Solstice Ceremony on Sunday December 28, 4 p.m., at the Burlington Earth Circle in Oakledge Park. www.mountaindruidorder.org

SIDEdishes

CONTINUED FROM PAGE 37



14th Street brews in cans



offers a variety of stools, including tenderloin filets and ribeyes, in addition to its beloved **honeydew burger**, which is now available with a bottomless side of hand-cut fries. At the bar, bartenders are now pouring 100 percent Vermont craft brews and mixing specialty cocktails with Vermont-made spirits. Lucien says the restaurant will host a grand opening celebration on January 15.

This Thursday, St. Albans' new eatery is making the plunge — into cans. Using the

mobile **BEVERAGE CANNING**, owner **BRUCE GARDNER** and his brew crew will host a can-release party and food drive benefiting the **VERMONT FOODBANK** at their new Main Street brewery. Visitors must bring at least one nonperishable food item to be admitted. Once inside, they'll find the first-ever cans of 14th Street's **Trinity Double IPA** and **Maple Breakfast Stout**, and a limited number of **Gallantry pale ale** cans, in addition to the brewery's award-grocery fills. Beer fans who can't make the release party, fear not: The brewery will ship

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—W.E.

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On **Thursdays**, **Russell** will open classic rock starting the number of **DJ Bruce Bane**, and says he may break out the guitar for **Johnny Cash** covers. On **Fridays**, he'll welcome musicians to an open improvisation jam. On **Saturday**, hip-hop and reggae will be paired with salsa and into swing.

—A.L.

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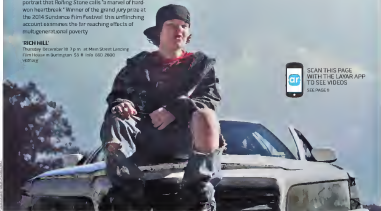
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calendar

THU 12/31/14

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adults

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Abstract

CHRISTMAS OWNER: Luckily sourced: second two weeks for a holiday meal to remember. Tasty: Smoked, Supplains Street, Wexham, 5.8 p.m. Devil of foodland drink: gumpuker. Info: 01753 65550

HOLIDAY DINNER FOR DEBILES: A hot, meat and starch dinner will be served tonight at the Old Oyo Burlington meeting in free, prearranged Social every on transportation. Info 330-2280 or mail them.

FRI_26

CONTENTS

EPHON HERBERT CIRCLE. A safe space for men and women's experiences open to dating/short-term sex/sexual reflection, affirmation and more. Sacred Mountain Shakti Burlington: 242 743pm
Burlington, info: 300.3734

MEMBERS TO GROUP: Participants went to and up chat about the early memories. Montpellier Senior

doi:10.1017/S002229240000199

FERRARIO AND LATEX CLANCHIE. VEGANISM IN TIBET
JULY 1997, 113

etc.

ILLUSTRATE THE SAME. See WFS 17 10 a.m. 5 p.m.
Regular entries are \$30-\$50. Free for kids 2 and
under. Info: 870-334-8389.

Also

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DECEMBER

RESEARCHER: I have a question about the data.

Health & fitness

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FIG. 1-8

LAUNTER PACE. Double: stop short and giggle! Patti gets a redneck clown with him playfully, making a scene, somewhat hysterical. She sits down in a

Living's Standard Number 3000 (See Fig. 10)

100 100 100

BE KINDEST VICTORIAN CHRISTMAS. Musicians and puppeteers perform festive songs in the Nativity Saver George and A Tree Grows in Bradbury. Caroline's Theater. Friday 3-4:30 & 7-8:30pm. \$10-14. Info: 393-0000

A CHRISTMAS CAROL. See *What It Means to Be*
Human 2 & 7 300-00

Artist:

ELABORATE MATING. See FIDELITY.

HIDE WITHIN SEE. See FIDELITY.

outdoor

BLIND-BOILED See **SAFETY** The No. 1 spot on the New York Times and more than 100 other papers.

<p>taille</p>	<p>tailleur</p>
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music

Did You Ever Know That You're My Hero?

Paying homage to unsung stars of the local music scene

BY DAN ROLLES

When it comes to local rockin', musicians tend to get the most acclaim, both from fans and the media. And that makes sense. They're the most visible members of the local scene. But, to analog a phrase, no hard as an island — Well, except *Islands*. And maybe *Petite Islands*. This point is, there is a scene behind the scene. And it's populated by people who are rarely acknowledged for their efforts, but without whom much of what we take for granted as a vibrant and dynamic music community would not exist.

In Seven Days recently asked local musicians and other assorted scenesters via email who they think are the unsung heroes in Vermont music. Here's what they told us.

Of the hundreds of responses we received, two names were offered up the most: Nectar's soundman Serge Ushakov and local expert Tun Lewis. It's worth noting that both men were subjects of 7D feature stories within the last year or so. But it never hurts to sing praises with an encore.

"An unsung engineer often gets overlooked, and it's a crime," writes Grace Foster, a Nectar's drummer. Matt Bain of Ushakov "is a dedicated club engineer. He's been in a key position in hundreds of bands every year, and he never exhibits a disperse music palate for all genres ranging from metal to discothe groove. Serge, I salute you, man."

But wasn't alone in his admiration for the veterans, and sometimes-emily engineer.

"Literally can't keep him away from work," writes Nectar's coverer Ryan Glazman. "If he's not in the booth mixing a band, he's giving lessons on compression to young guitarists, fixing a broken amp or finding the best dual an alloy for anything and everything that could help out in the production world. He may be cold

on the exterior, but he's a sweetheart, and I'd be totally lost without him."

Says Japhy Ryder's Pat Orestion, "He's our local *Wolverine*." Local home music DJ Greg Mitchell agrees that Ushakov is the "best at fixing anything electronic and more."

Lewis, who hosts a local-music radio show on online station WDCM, maintains a music blog called Tun's Triangle Tribune and generally sees more shows than anyone else around — pro music scribbles included — drive similarly effusive praise.

"Tun does more than just about anybody else to support Burlington bands and raise awareness about what's happening in the scene," writes Black Rabbit front man Marc Scoring.

"Your rock show isn't a rock show unless Tun Lewis is there," adds Derek's Eric Olsen. "He's the champion of our scene."

Some others receiving votes:

BRADY LAMDER, STATE & MAIN RECORDS; JARED SPEISER, IMPRO

"Knight Lander, for his contributions to the local music scene as a musician, producer, also man, dealer and fan," says Luke Superior drummer Pete Rubin. "And he's an all-around good person."

JUSTIN GORTA, DOOM SERVICE; GET STUCK RECORDS

"Justin gets a lot of credit as a musician," writes 86-cubed Recordings founder Kelly Riel. "But I think his character seems to recognize as one of the most important people in making the punk scene possible. He helps rise a positive space where loads of bands play, he is an extremely prolific promoter, he tries hard to make shows safe and inclusive for everyone, he runs a highly red record label and, starting in January, he will be the official promoter at 342 Main. In short, Justin makes punk possible."

JOSEPH PENNIE, NEW CITY GALLERY

"I think they've found their musical niche, with their Sunday folk series," writes Phil Yates of Phil Yates and the Athletes. "They always have some pretty cool act being displayed. Most importantly, they were the only venue in town that brought Jaid Fair and Danielson to town, one of my favorite concerts of the year."

JARED GLOMSTY, RECORDING ENGINEER

"If there ever was an unsung backbone to the music community, this is the guy," writes Guster's Ryan Miller. "He's tireless, passionate, beyond talented and just about the best and there is. Such a fan."

NAT YESSA, TRUMPET PLAYER, NEW JAZZ STUDIOS SCHOOL, LECTURER

"I know he receives a lot of acclaim, but I am going with Ray Vega," writes Jacobus Jackson, the host of the Vermont Public Radio program "Friday Night Jazz." "Great artist, educator and spirit. Long may he swing."

MARKING WINDOWS, PRESIDENT

"Gotta hand it to the Waking Windows to me," writes Vedusa bassist Caroline (G)Conan. "Their annual WW fest in the spring is my favorite weekend of the year for music. And they bring some damn good shows to town year-round."

CALIN ELDER, FIDDLE; PAPPY RINGS, BASS PLAYER

"Calin Elder for organizing this whole Sunday Bluegrass Branch Scratch is at the Stony Pancake to bring bluegrass music back to Burlington," writes Danny Conner of the Starline Rhythm Boys. He adds, "Pappy Blonds of Cabaret, a newly recognized barge talent (plus he also plays great guitar and mandolin) is the area since he moved up here from Peasey, Va. Cabaret may be 'a bit progressive' but Pappy's well

THE LEWIS

SOUNDbites

CONTINUED FROM PAGE 31



Tussock bass

In a recent email, Tussockwagon front man **ANDREW HARRINGTON** writes that the idea behind the residency is to give folks who might not want to be out late — also known as squares — holding — the chance to see live music and get their groove on earlier in the evening.



Sawyer photo

"You can sleep during the holidays, grab dinner and catch a nightclub act in full swing at 4 p.m.," he writes.

This week, first co-presenter **ANDREW HARRINGTON** and jazz guitarist **ANDREW TUSOCK** will join **BARBARELLA** and co. Guests in upcoming weeks include **CRASH MONSIEUR** — who, by the way, is as dynamic a singer in his 10s as **THE UNDISCOVERED COUNTRY** and **ANDREW TUSOCK**, among others.

If you haven't checked out the monthly Rock Candy series at Club Metamorphosis yet, your last chance to do so this year will be this Thursday, December 18. To refresh your memory, the series is curated by local rockers **ANDREW HARRINGTON** and features some of the hardest rocking bands in town. This falls in line with DTV's stated mission to "save rock and roll in the Queen City and beyond." That's a noble endeavor, to be sure.

The 11th Rock Candy showcase features all-girl heavy tribute band **THE WARRIORS**, the otherwise entitled **Savage Hiss** and **Demo Brava**, the last of whom, by the way, opened for **ONE REBEL** at the **Rusty Nail** earlier this month.

Last but not least, local robotic surf-punk trio **THE TUSAMMONS** are set to release a pair of EPs this week, *One of the Robots* and *Surfing Cuzin in the Robots Age*. I haven't heard them yet, but based on the clips available at the band's website, I'm going to go out on a limb and bet they're pretty friggin' good. Imagine a cross between **MAN ON A HOT TING**, **LOS CRISTAL LACROS** and **HEAD HUNTERS**, and you're in the ballpark.

But don't just take my word for it. From the bands' delightfully silly (and made up) press release: "When I first heard the Tusammons, I thought, Oh no! They will definitely lead to the *end* of the human race! Seriously, we are screwed," says Bill Harrington from *Hammington Robotery*. The third drive, from the robot speedily negotiating Robots Only, commented after seeing a Tusammons show, "I used to listen to human rock, but as a robot, I was tired of all the imperfections and the lack of crushing humans. Now that I've heard the Tusammons, I finally have a sense of my own!" So, yeah.

The Tusammons play a rock n' roll party at **Blond Terrors** in Warren this Saturday, December 20, with **Moose's case** **EXPLOSION** and local "hardcore XXX rock" band **BARBARELLA**. ☐

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REVIEW *this*



Boomslang, *Boomslang*

(HYPER MESS RECORDS CD, DIGITAL DOWNLOAD)

Hip-hop is one of the most ridiculously prolific genres in existence today. Success is often defined by an endless stream of mixtapes, EPs, singles, collaborations and, on occasion, that disaster-space known as the Album. Monster hip-hop act Boomslang are remarkable, then, for taking a post-act-discard on their self-titled debut. This is the result of years of carefully collected live product touring around New England and recorded in the studio scratching every second. The final product is a densely detailed peak experience that proudly represents the Vermont.



Duane Carleton, *A Girl Like That*

(HYPER MESS RECORDS CD, DIGITAL DOWNLOAD)

Bedford County rocker Duane Carleton has been cranking out all manner of original electric and acoustic music since the early 1990s. With *A Girl Like That*—which, if you missed right, is his sixth recording—he shows no signs of slowing down. Dedicated to the memory of Chris Franco, a beloved Killington thief who died suddenly last year at age 49, the album features 11 original songs loaded with familiar guitar riffs, great vocals and some potent rock anthems.

The team of producer J Ellis and rapper Red One has been winning over crowds with alternately ill-gotten, dime-a-dozen and bass-heavy party music. That work ethic is etched into every moment to be, fusing the contagious spirit of their live shows with the meticulously produced sheen of a proper studio. From party starters such as "Morning On" to more experimental bangers such as the standout track "Shogbats," everything here has been with genuine life.

As listening continues to grow more popular, it will be interesting to watch the actual music press attempt to forge a subjective sense for what, precisely they do onstage. It's hard to describe without resorting to 20-year-old terms like "old-school futurism." But that's probably inevitable, given the extra-gene web of influence that encompasses J Ellis' work into any given track. Beneath the powerful drum programming is a complex tapestry of samples that evoke, without emulating, everything from South West 4 Five to Nine Inch Nails. The album sounds like it came from a corner of the backwoods hippie commune... if those existed on Mars. Self One has jam-like charm and a fully automatic flow, both of which command attention in any context. The rhythms here are expertly constructed, delivered

with evangelical authority and steeped in decades of hip-hop references. Only after a few listens could I fully appreciate what a perfect complement the new artists are here. These guys really know their music history, but most importantly, they're not wasting audiences about it. This is the work of honest encyclopedias who know how to party.

It is also the work of proud, rooted Vermonters. Every track is unashamedly personal and regional, enriched with a universal message of love, hope and funk. Boomslang really do "run Charlie-O's to the whole 'cause"; but even the most earnest songs have sound fun rather than heartache!

This release is also a tribute to the hard work of State & Main Records, the diverse Montpelier collective that's growing more interesting every year.

Boomslang have put out an album time into that debt, approaching their aspirations into something unique. J Ellis deserves a lot of attention for his calculated work. An earnest traditional hip-hop album that sounds like it was self-recorded by approximately everything, this CD-track set exceeds expectations by a span of light years.

Boomslang's Boomslang is available at iTunes and Dutch Spiller Music in Montpelier.

JACINTO BOLANO

SCROLL DOWN TO LEARN
HOW TO GET THE TRACKS



one of the album's new ballads. Both are personal favorites. Carleton's years of experience absorbing and performing great rock music in concert and on tour here Vermont have clearly enabled his songwriting.

Carleton is undeniably a solid vocalist and master of many genre styles. Whether he's doing a show (ill riffs, chugging away at a catchy funk rhythm, strutting jazz lines)—as in the instrumental "Rolling Time"—or taking his live act on a tour, Carleton, the playing is meticulous, measured and interesting. Carleton's varied approaches and musical textures include more to please ears from Keith Richards to Duane Allman to Randy Bachman, and he does them great.

Duane Carleton's *A Girl Like That* with a CD release party at the Pickle Barrel Nightclub in Killington this Thursday, December 16. A record store is guaranteed.

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"Dan has flown off to the big city,"
writes *Unleash the Horses* front man
Sean Winters. "He deserves props on
his way out. Having watched on very
seasonally detailed projects with Dan
and as a fellow word-a-music geek, I love
his technical wizardry and musical
ambitions. He's played a vital role on
the scene, from his work with Ryan
Power to the majestic *Dark Side of the*
Mountain shows. What will we do
without Mr. Manning?"

JOE LOCKWOOD, BIG HEAVY WORLDLY FEEL
THE GUNNERS FRANKLIN
"The Lockwoods, for everything he does
with *Big Heavy Worldly Feel* and always
opening up his home, basement and
backyard for me to host punk basement
shows and BBQs," writes *Get Striked!*
Rebecca Justin Goyens. He adds,
"Also, Tyler Daniel Bean for being a
real life dude. He's done a bunch of
really positive things at 242 Main and
behind the scenes that's really helped
strengthen and grow the DTV all-ages
scene in Burlington."

CAROL FERGUSON, FUGAZI BANGING
"He's the best," writes Wayne
Speed drummer Justin Crowther

of HG's production/tour manager
"Professional as all hell with a great
sense of humor. Bands we meet that
travel the country and beyond always
ask us if we know him from HG."

NICK HAYES/DELTA WINDING WINDS PRESENTS
"Nick Mavroudis is still the hardest
working person in the Burlington/
Winooski music scene," writes Brian
Nagle, aka *Delta Phantom*. "I don't
think people realize and appreciate
how much he does for this town. He
has never stopped and always puts
others first."

JAN MORGAN, SHAMPOO PLAYERS
"He is the personification of raw,
and full on," writes soul singer Dave
Keller. "And he is a humble, beautiful
human being."

**BOB WAGNER, OUTRIGGER, RAY WRIGHT & THE
HOUSE OF HOLY HAND**
"Bob Wagner is the quiet, gentle force
behind so many projects in town, but
he's never in the center spotlight,"
writes *Higher Ground* Alex Crothers.
"He's an organizer, he's a professional,
and he's immensely talented. I never
worry when Bob's involved."

EARLY BIRD
"People who go to shows early enough
to catch the opening," writes *Poems*
front man Bryan Pomeroy. "I'll see
the real MVPs!" ☺

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Homes and Haunts

BY PAMELA POLSTON

Robert Wanda Brunele Jr. is known in Vermont as a painter whose vernacular works often feature old houses. It's natural for artists to paint what they see, and this one was born and raised in Rutland, a town that boasts many a fine Victorian structure. In fact, Brunele has a keen eye for architecture and knows a lot about it; he worked the subject into the art classes he taught for more than 30 years, he says.

What some fans of his paintings may not know is that Brunele, 56, is also a longtime cartoonist. His talking-head story "Mr. Brunele Explains It All!" reveals a dry wit and a penchant for skewering political figures, not to mention the general silliness and self-absorption of humans. His 2014 collection is a self-published volume titled *Thank You, Dear Basement*.

All of these skills and interests have conspired to yield Brunele's latest book, which is about what he can't see: ghosts. *The Lesser-Known Haunted Houses of Vermont* consists of "scary stories and drawings" as he puts it, about buildings with unfortunate spectral inhabitants. Not all of the 90 vignettes involve houses in the strict sense; Brunele has also envisioned a supernatural car shock and auto-repair shop, a vintage-owned TV sales & service "shoppe," an artist studio belonging to one "Claude Brunele," a ghost-natal agency, and an ancient tomb "dedicated to the rulers with artifacts stolen from other tombs" among other personae/promises.

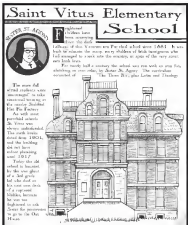
Brunele's daily business stories are rife with puns and dry references, some as laugh-out-loud references to a spy-story fast that recalls the ghoulish writer and illustrator Edward Gorey. He relates how each building came to acquire its appellation.

Saint Vitus Elementary School, for instance, "is haunted by the wet ghost of a 3rd grade lad who died at his last year's drink of a ruptured bladder, because he was too frightened to ask Sister for permission to go to the Out House." A looming, four-story Victorian dominates the page, while, in a circular frame at the top, Brunele goes in as a resident of the grim-faced Sister St. Agny.

Brunele has an enormous fondness for artifacts of history, evident in his personal collections of early photographs, books and Victorian-era ephemera. But he is apparently an equally voracious consumer of contemporary fiction and film, as well. While his earlier book is a send-up of the horror and



Walt Whitman



supernatural genres, he handles multiple clichés with a smile, over-the-top paragraph of 1438 film Street.

This modest ranch style home, built in 1973, has the highest concentration of pure evil on the street. It was built atop an ancient Native American burial ground by a coven of witches, using materials salvaged from a random pirate ship, and was later moved out to a rural folk. The walls bleed, the hall closet is a portal to Hell, and the entire house levitates off its foundation whenever the moon is full.

The house, which Brunele's drawing shows in its hovering phase, "is a great 'vortex' home for some young people who are handy with a hammer and a nail of holy water," claims real estate agent Susan Park, also depicted on the page.

Brunele declares that the stories, and the houses, are all figments of his imagination. Don't go looking for the Megamart of Horrors, where the ghosts of a dozen insane criminals still put fine dills on early-bird specials? Rolkiviat Joe Carr, who wrote an intro to *Lesser-Known*, suggests that one story may have been inspired by an RLP Larwick tale. Another is clearly a take on the true story of the Edly Brothers, Vermont madmen during the Spectralist cross of the 1930s. Carr, Vermont's regional expert on all things weird, has enlisted Brunele to

illustrate his own forthcoming book, *The Vermont Green Architecture*. The artist's ability to compare up buildings was key. "In the intro, I talk about the relationship of 'haunt and habitation,'" Criss says. "I come up with the haunt, and Robert builds the habitation. In some cases he will be reconstructing ruined buildings, in others, he'll be illustrating buildings that were planned but never constructed."

The *Known-Unknown* Vermont House is rendered in dramatic black, white, and shades of gray. It contrasts with the color photographs—some created digitally—of Brunnelle's paintings seen inspired by the Vermont. His color palette is refreshingly vivid. Style-wise, he is most frequently compared to American realist painter Edward Hopper—whose Brunnelle does regard as an influence like the somewhat different look and content of his paintings are all his own.

"We're in Vermont, and he studies that quality that Vermonters have, kind of IDGAF, and [with] a rich understanding of his history and where he comes from," suggests Christy Mitchell, owner of Burlington's S.P.A.C.E. Gallery. She adds that Brunnelle's paintings "have a kind of sadness to them, in my opinion, that is intriguing."

Brunnelle has exhibited passage at Mitchell's gallery frequently in the past, but he solo drew there next summer will focus exclusively on his "haunt sculptures," also brightly painted, the wood assemblages with moving pieces look part-time, part-machine and all ghostly thingamabobs.

Recently, Brunnelle has been using a residency at Burlington's Genesee to laser-cut glass for these creatures. He likes to joke that he's employing the new technology without cutting his fingers off or burning down Memorial Auditorium. So far.

Though Brunnelle hails from Rutland—"My family has lived there since 1945," he notes—he's needed for the past couple of decades in Jericho.



Left: courtesy

A graduate of Saint Michael's College in history and fine art, Brunnelle went on to get a master's in education and then worked as a teacher with "art history, music, and the four basic [art]" at Browne River Middle School in Jericho from 1983 to 2013.

For 36 years, Brunnelle was president of the Northern Vermont Artist Association, an association on whose board he still serves. During that time, he wrote and illustrated a history of the organization that was published by Kinsler House in 2009. When he's not making art, he says, "I spend my time annoying my neighbors by playing my violin."

Brunnelle continues to offer classes in cartooning, drawing and painting at several sites around the state. To the best of his knowledge, none has been haunted. ☺

INFO

The *Known-Unknown* Vermont Houses and other books by Robert Brunnelle Jr. can be ordered at www.know-unknown.com

ART EVENTS

LINK UP: A RUTH FANTAIL Enjoys an evening of food, sports and events by her Northern Kingdom artists. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

MEET THE ARTIST: AMELIE BERNARDINI The artist's workshop, artist's demonstration and reception at the gallery. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

MEET THE ARTIST: JAMES HENDERSON Known for his abstract and surreal art, Henderson will be presenting his work at the gallery. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

ONGOING SHOWS

Burlington

ANIMAL POWER Paintings of animals, power, and nature. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

ARTIST'S WORKSHOP Artist's demonstration and reception at the gallery. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

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CALL TO ARTISTS

WINS OF A YEAR The winners of the 2013 Vermont State Fair will be announced at the Vermont State Fair. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

ARTIST'S WORKSHOP Artist's demonstration and reception at the gallery. *Up Top Tavern*, Manchester, Tuesday, December 9, 5-9 PM. Info: 784-5253

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art



DUBLINGTON SHOWS 6, 197

THE POLITICAL CARTOONS OF JANE CLARK

SHOWS: Meet Jane Clark's political cartoons about Vermont, national and environmental issues by the late artist and author. The cartoons were published in the Dubington List, a former local, semi-weekly newspaper between 1958 and 1975. Through December 30. Info: 802.331.1001. Parking: \$5.00. 1000 W. Main, Dubington.

PHOTOGRAPHY: Greater Dubington artists in various event series by John Jones & John Wylie, Susan Jones, Dennis and Denise Shalender. Through January 24. Info: 802.331.1001. Parking: \$5.00. 1000 W. Main, Dubington.

STARK POLIO EXHIBIT: Original production of 200 polio victims' face in photos. Through February 29. Info: 802.331.1001. The New Street 1000 in Dubington.

UNIVERSITY CENTER IN DUBINGTON: Art by William Lee, Carmen Gervasio, David Gervasio, Michael Hershman, John LaGrone and John and Karen Connelly. Dubington City Arts. Through April 30. Info: 802.331.1001. 1000 W. Main, Dubington.

VERMONT ORIGIN PHOTOGRAPHIC SHOW: Vermont portraits, landscapes and abstracts shown by eight local photographers. Through December 31. Info: 802.331.1001. Dubington Community Center.

CHILDREN'S CENTER: Local artists' photos of children. Through January 31. Info: 802.331.1001. Dubington Community Center.

ORLANDO AND HARRINGTON'S: A joint exhibit of art and photography from Orlando and Harrington. Through December 31. Info: 802.331.1001. Dubington Community Center.

GARY HALL, MAURIE HARRINGTON & ELEANOR HARRINGTON: Photographs of Hall and joint art by Harrington. Through December 31. Info: 802.331.1001. Dubington Community Center.

GALLERY NEW: Works by the New York artist. Through December 31. Info: 802.331.1001. 1000 W. Main, Dubington.

VERMONT SHOWS: Works by the Vermont artist. Through December 31. Info: 802.331.1001. 1000 W. Main, Dubington.

WINTERFEST & BUTTERFLIES: GUESTS AND

CONTESTS: In the Chino Valley, from 10am to 5pm, the new art festival includes guest artists and contests. Info: 802.331.1001. 1000 W. Main, Dubington.

VERMONT SHOWS: Works by the Vermont artist. Through December 31. Info: 802.331.1001. 1000 W. Main, Dubington.

MICHELLE DAVIS JACKSON: Watercolor portraits of women and the changing seasons by the artist. Info: 802.331.1001. 1000 W. Main, Dubington.

VERMONT ARTISTS' MARKET AND EXHIBITION: A collection of art by Vermont artists. Info: 802.331.1001. 1000 W. Main, Dubington.

VERMONT AND NEW ENGLAND: Works by the Vermont artist. Through December 31. Info: 802.331.1001. 1000 W. Main, Dubington.

VERMONT SHOWS: Works by the Vermont artist. Through December 31. Info: 802.331.1001. 1000 W. Main, Dubington.

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Trevor Sullivan: There is no moment, even if it's just for a split second, when looking upon the intricate beauty of nature, we feel infinitely connected to the whole," writes artist Trevor Sullivan. A native of western Massachusetts, he first discovered the "awe-inspiring splendor" as he puts it, of the Green Mountains while hiking the Long Trail. Now based in Burlington, Sullivan paints Vermont landscapes, portraits and city scenes on upcycled windowpanes. About the unusual surface, he writes in his artist statement, "In heres garb, to see, feels like a two-dimensional wall, glass leads itself to a never-ending depth." An exhibit of Sullivan's painted windows is on view at Village Wine and Coffee in Shelburne through December 31. The mountain landscape is entitled



WILL SOME SUFFER TOO MUCH? With algae, phytoplankton and chemicals, the exhibit examines organisms who float at the top, bottom or in between, and the history of pond. Insectarium shows diatoms through December 30. **ARTHUR SCHILLER** (artworksworldwide) is an exhibit of artwork collected by the New York University architecture professor through December 10. Info: 465.6383. Sallie Krawcheck is literary curator. New York University, 10 North St.

JARON VIZ: Mixed media artwork created from vintage license plates, metalized cans, beer, and more by the San-Francisco artist. The idea is to set up a roadside (long) rest area, with no options or convenience really for the motorist. (The January 23rd, 1964, issue, *MoMA Book Club* in *Basic*.)

SHAWTY DODGE: Cydon's collection of sexually explicit wall hangings. Through December 31. Info: 800-878-SPOT. Spotlight Gallery is in Miami, Fla.

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CLANED, BANGLOW & LEON'S BARGE, "Green Mountain Dunescape," a photograph of a ship that explores the evolution of Father's grandsons and faces my art in Newport. Through April 1970 470 02 09

FULL TAPESTRY EXHIBIT: Designs inspired by Middle East Europe, Asia, and Africa displayed in the design of the tapestries in the hallway, led by the artist at the New York. Through December 31, 1996. 140-250. (Spiral staircase & Bunkie Loft in Manhattan)

PETER SCHAMMAGHI, *VerryClaudio: The life story of Everybody's Pet name, an exhibit of paintings by the Great and Puppit Theatre Institute. Through*

CHARLES MCCAFFEY LANGELOE, University of Illinois and Los Angeles, Illinois; "Recent developments in collecting and dispersing by the gully collector (pt. 1) - winged and exposed the three basal quaternary assemblages, including major events and transitions." Through January 22 1995, 1995-1996, 1997-1998, 1999-2000, 2001-2002, 2003-2004, 2005-2006, 2007-2008, 2009-2010, 2011-2012, 2013-2014, 2015-2016, 2017-2018, 2019-2020, 2021-2022, 2023-2024, 2025-2026, 2027-2028, 2029-2030, 2031-2032, 2033-2034, 2035-2036, 2037-2038, 2039-2040, 2041-2042, 2043-2044, 2045-2046, 2047-2048, 2049-2050, 2051-2052, 2053-2054, 2055-2056, 2057-2058, 2059-2060, 2061-2062, 2063-2064, 2065-2066, 2067-2068, 2069-2070, 2071-2072, 2073-2074, 2075-2076, 2077-2078, 2079-2080, 2081-2082, 2083-2084, 2085-2086, 2087-2088, 2089-2090, 2091-2092, 2093-2094, 2095-2096, 2097-2098, 2099-2100, 2101-2102, 2103-2104, 2105-2106, 2107-2108, 2109-2110, 2111-2112, 2113-2114, 2115-2116, 2117-2118, 2119-2120, 2121-2122, 2123-2124, 2125-2126, 2127-2128, 2129-2130, 2131-2132, 2133-2134, 2135-2136, 2137-2138, 2139-2140, 2141-2142, 2143-2144, 2145-2146, 2147-2148, 2149-2150, 2151-2152, 2153-2154, 2155-2156, 2157-2158, 2159-2160, 2161-2162, 2163-2164, 2165-2166, 2167-2168, 2169-2170, 2171-2172, 2173-2174, 2175-2176, 2177-2178, 2179-2180, 2181-2182, 2183-2184, 2185-2186, 2187-2188, 2189-2190, 2191-2192, 2193-2194, 2195-2196, 2197-2198, 2199-2200, 2201-2202, 2203-2204, 2205-2206, 2207-2208, 2209-2210, 2211-2212, 2213-2214, 2215-2216, 2217-2218, 2219-2220, 2221-2222, 2223-2224, 2225-2226, 2227-2228, 2229-2230, 2231-2232, 2233-2234, 2235-2236, 2237-2238, 2239-2240, 2241-2242, 2243-2244, 2245-2246, 2247-2248, 2249-2250, 2251-2252, 2253-2254, 2255-2256, 2257-2258, 2259-2260, 2261-2262, 2263-2264, 2265-2266, 2267-2268, 2269-2270, 2271-2272, 2273-2274, 2275-2276, 2277-2278, 2279-2280, 2281-2282, 2283-2284, 2285-2286, 2287-2288, 2289-2290, 2291-2292, 2293-2294, 2295-2296, 2297-2298, 2299-2300, 2301-2302, 2303-2304, 2305-2306, 2307-2308, 2309-2310, 2311-2312, 2313-2314, 2315-2316, 2317-2318, 2319-2320, 2321-2322, 2323-2324, 2325-2326, 2327-2328, 2329-2330, 2331-2332, 2333-2334, 2335-2336, 2337-2338, 2339-2340, 2341-2342, 2343-2344, 2345-2346, 2347-2348, 2349-2350, 2351-2352, 2353-2354, 2355-2356, 2357-2358, 2359-2360, 2361-2362, 2363-2364, 2365-2366, 2367-2368, 2369-2370, 2371-2372, 2373-2374, 2375-2376, 2377-2378, 2379-2380, 2381-2382, 2383-2384, 2385-2386, 2387-2388, 2389-2390, 2391-2392, 2393-2394, 2395-2396, 2397-2398, 2399-2400, 2401-2402, 2403-2404, 2405-2406, 2407-2408, 2409-2410, 2411-2412, 2413-2414, 2415-2416, 2417-2418, 2419-2420, 2421-2422, 2423-2424, 2425-2426, 2427-2428, 2429-2430, 2431-2432, 2433-2434, 2435-2436, 2437-2438, 2439-2440, 2441-2442, 2443-2444, 2445-2446, 2447-2448, 2449-2450, 2451-2452, 2453-2454, 2455-2456, 2457-2458, 2459-2460, 2461-2462, 2463-2464, 2465-2466, 2467-2468, 2469-2470, 2471-2472, 2473-2474, 2475-2476, 2477-2478, 2479-2480, 2481-2482, 2483-2484, 2485-2486, 2487-2488, 2489-2490, 2491-2492, 2493-2494, 2495-2496, 2497-2498, 2499-2500, 2501-2502, 2503-2504, 2505-2506, 2507-2508, 2509-2510, 2511-2512, 2513-2514, 2515-2516, 2517-2518, 2519-2520, 2521-2522, 2523-2524, 2525-2526, 2527-2528, 2529-2530, 2531-2532, 2533-2534, 2535-2536, 2537-2538, 2539-2540, 2541-2542, 2543-2544, 2545-2546, 2547-2548, 2549-2550, 2551-2552, 2553-2554, 2555-2556, 2557-2558, 2559-2560, 2561-2562, 2563-2564, 2565-2566, 2567-2568, 2569-2570, 2571-2572, 2573-2574, 2575-2576, 2577-2578, 2579-2580, 2581-2582, 2583-2584, 2585-2586, 2587-2588, 2589-2590, 2591-2592, 2593-2594, 2595-2596, 2597-2598, 2599-2600, 2601-2602, 2603-2604, 2605-2606, 2607-2608, 2609-2610, 2611-2612, 2613-2614, 2615-2616, 2617-2618, 2619-2620, 2621-2622, 2623-2624, 2625-2626, 2627-2628, 2629-2630, 2631-2632, 2633-2634, 2635-2636, 2637-2638, 2639-2640, 2641-2642, 2643-2644, 2645-2646, 2647-2648, 2649-2650, 2651-2652, 2653-2654, 2655-2656, 2657-2658, 2659-2660, 2661-2662, 2663-2664, 2665-2666, 2667-2668, 2669-2670, 2671-2672, 2673-2674, 2675-2676, 2677-2678, 2679-2680, 2681-2682, 2683-2684, 2685-2686, 2687-2688, 2689-2690, 2691-2692, 2693-2694, 2695-2696, 2697-2698, 2699-2700, 2701-2702, 2703-2704, 2705-2706, 2707-2708, 2709-2710, 2711-2712, 2713-2714, 2715-2716, 2717-2718, 2719-2720, 2721-2722, 2723-2724, 272

WEEKLY RENTALS Rates required in advance until December 15 left. SEE OUR CHAIRMAN. FURNITURE. STATION. IN. 1000-1000-1000.

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works. Through January 31. Info: 333-1432. Web:
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IN SAVED POWELL, "Everything Must Go 3.0" large paintings, prints, mixed media and more please by the forward art. Through December 20 (Fri) 6-8 PM. CHAS, Northwest Superior Court Lobby in Blackhawk.

GAME: More than 100 paintings, photographs, sculptures and mixed-media pieces that don't exceed 11 by 17 inches in size. **LAND & LIGHT & WATER & AIR:** The versatility of a landscape work features more than 100 New England artists in watercolor, ink, oil, photography, etching. Through December 28. Info: GAN 3333, Bryn Mawr Museum at Boston in Jeffersonville.

LANDSCAPE TRADITIONS—The new wing of the gallery presents a contemporary landscape works by nine regional artists. Through January 1, 1994, 352 19th St. West (Greenwich Gallery & Sculpture Park, 352 19th St., SE).

➤ **LACRIN STAGHETTE**, "Ira Mowbray," influenced photographic pen-and-ink illustrations and other reactions by the local artist. ➤ **SARAH LEVERDE**, "Whimsy" cryptic paintings by the Monroville

HUMAN KITE "Human kite" is a subject of the article in NE & Dena's week. Through December 21, 10:00 a.m. to 10:00 p.m., Susan Scott Memorial Gallery, Johnson State College.

MEMBERS OF ANY SHOW AND TALE...A collection of artworks in a variety of mediums on the inside, is featured on the outside. Through December 30, call 313-535-0303, HelixCap Art Center in Marquette.

PETER FRÖBE: *Intuitive Light*, new landscape coverings by the renowned artist. Through January 26, 2013, 30th Street, Green Mountain Plaza & Culture

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SCULPTURE: Herby the fully assembled vintage art studio with a special collection of the most outstanding Vermont artworks. Through October 21. Info: 262-9992. Newmark St. and Standard Museum. 9:30-10:00.

east river valley/waterbury

ARTS GALLERY & FRAMING HOLIDAY GALLERY: Sculpture valley members found great gifts and art of paintings by local artists. Through January 2. Info: 262-9992. Arts Gallery & Framing in Waterbury.

BEH FRANK MOORE & MARILYN GORDON: "Cultural Drive in." Painting, watercolor, oil, and sculpture artists. Through February 14. Info: 961-1820. 100 Green Valley in Waterbury.

CAROL STANARD: Images by the Waterbury photographer. Through December 31. Info: 495-5429. Three Mountain Cafe in Waterbury.

SARAH BULLOCK: Oil and watercolor paintings of Vermont scenes and landscapes by the local photographer. Through December 31. Info: 495-5429. Vermont Festival of the Arts Gallery in Waterbury.

middlebury area

"CHARITY & SYDNEY & HENRIETTE COUPLE": Artists in their own art studio. Through December 31. Info: 495-5429. Vermont Festival of the Arts Gallery in Waterbury.

THANKS: The annual Mid Vermont Fair Club exhibit features art in a variety of media. Through January 5. Info: 262-9992. Arts Gallery & Framing in Waterbury.

HANNAH GORDON: Painting, oil, watercolor, and sculpture artists in their art studio. Through December 31. Info: 495-5429. Vermont Festival of the Arts Gallery in Waterbury.

JACKSON GALLERY 2014 HOLIDAY SHOW: Original handmade fine arts and sculpture 12 local artists. Through December 21. Info: 262-9992. Arts Gallery & Framing in Waterbury.

WATERBURY: A group of artists of various media will be exhibiting. Through December 31. Info: 495-5429. Arts Gallery & Framing in Waterbury.

rochester area

THANKS BY GIVING: One-of-a-kind gifts and art by local artists. Through December 31. Info: 495-5429. Arts Gallery & Framing in Waterbury.

BEAT YARD: Original handmade fine arts and sculpture 12 local artists. Through December 21. Info: 262-9992. Arts Gallery & Framing in Waterbury.

CHARITY & SYDNEY & HENRIETTE COUPLE: Artists in their own art studio. Through December 31. Info: 495-5429. Vermont Festival of the Arts Gallery in Waterbury.

THANKS: The annual Mid Vermont Fair Club exhibit features art in a variety of media. Through January 5. Info: 262-9992. Arts Gallery & Framing in Waterbury.

HANNAH GORDON: Painting, oil, watercolor, and sculpture artists in their art studio. Through December 31. Info: 495-5429. Vermont Festival of the Arts Gallery in Waterbury.

champlain valley/northwest

PAINT THE ARTIST: LARSON'S STUDIO: A MAISON TOUJOURS. Paintings, photography, and jewelry by the Vermont artists. Through December 31. Info: 495-5429. Arts Gallery & Framing in Waterbury.



Sean Dye: Adirondack native Sean Dye studied painting at the Pratt Institute in New York, then returned to the Green Mountains to paint and teach. Now an award-winning painter represented in galleries and private collections around the country, Dye is a member of the art faculty at the University of Vermont and Castleton State College. He's also the founder of Creative Space Gallery in Vergennes. An exhibit of both landscapes depicting his native sceneries grounds, titled "Winter of Adirondack," is displayed at Castleton Downtown Gallery in Rutland through January 18. "I have spent most of my time as a painter exploring the physical," Dye says in a press statement. "This exhibit is about my visual observations in our stunningly scenic state." The painting pictured is undated.

upper valley

THE ART OF WILDERNESS: An exhibit of only about another 100 years of Vermont photography, organized by the Upper Valley Green Club. Through January 3. 100-759-7034. Rutland Memorial Library in South Rutland.

SARIS LAND: September's anniversary that explores, reminds and evokes nature. Through December 31. 100-499-0908. Somerset Mall in 8th in Green Junction.

FRAMING THE VIEW: Paint and prints by seven Vermont photographers and New England artists. Through March 30. 100-895-3050. The Green Club in Springfield.

SONG OF THE DISCONTINUED: THE DISCONTINUED ADVENTURE OF THE PETER THE GALT: A whimsical and artistic in a variety of media with the line the great Vermont artist in through January 31. 100-275 New Street. Museum in White Hall Junction.

BAKE REAGAN: Photographs of landscape, birds, architecture. Through January 5. 100-339-5280. 1000 Rutland Center in Rutland.

"JOURNALS: THEN AND NOW" An exhibit of more than 100 photographs of Vermonters. 100-499-0908. Somerset Mall in 8th in Green Junction. Through January 18. 100-499-0908. Somerset Mall in 8th in Green Junction.

northeast kingdom

AND THUSBY EXPLORED: Eight Vermont artists who meet, inspire the 10th and 11th about their work and influence some of the region's. Janet New York, Cheryl Davis, Alex Galloway, Mark Lash, Patti & Moe. Located in the heart of the Vermont State Capitol. Through January 2. 100-344-2000. Colchester Arts Center in Colchester.

HARVEST WOODS: A collection of paintings by the Vermont artist. Through December 30. 100-499-5308. Rutland City.

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We Feel Your Pain

Law school students at Harvard, California and Georgetown universities demanded that their school's purposeful exam because they were "emasculated" by "gross" jury decisions in Ferguson, Mo., and New York not to indict white police officers who killed black men. Students used the decisions and a boisterous outrage kept them awake, distracted them and made them question the integrity of the legal system they are preparing to enter. What's more, taking part in local protests limited their study time. All three schools announced that students who felt that recent events would impair their exam performance could petition to have their exams rescheduled. Reacting to the school's outreach, George Mason University School of Law professor David Bernstein said that Cambridge had "chosen to educate the students, and Harvard Law School graduate Thea Mychal begged that 'a lawyer has to be able to function in the face of injustice'" (Bloomberg Businessweek).

Fathers-to-be have the opportunity to experience the pain of childbirth at Atlanta's maternity hospital in China's Shandong province. After several new rooms complained that they get little sympathy from their partners, the hospital began offering a session where participants have pads attached

above the abdomens that give pain-inducing electric shocks for up to five minutes as a nurse gradually raises the intensity from one to 10, causing the men to writhe in agony. "It felt like my heart and lungs were being ripped apart," said Doug Siding, who lasted only level seven. Insisting that the sensations could never match the torment of actual childbirth, nurse Lisa Decker did note, "If men can experience the pain, then they'll be more loving and caring to their wives." About 100 men volunteered for the sessions. Most are expectant fathers, but some are thrill seekers who sign up for "taster sessions" (Reuters).

Name Games

Narcissistic parents are putting pressure on their children by giving them unusual names, according to Dutch researchers. The team from Amsterdam University found a clear link between parents' own sense of superiority and the extent to which they "oversell" their children. One of the most obvious ways to make children "stand out from the crowd," the researchers reported, was by giving them a "unique, uncommon first name" (DutchExpress).

Shiftless Generation

Two boys, 13 and 17, tried to start a car at gunpoint but failed, according to Houston authorities, because they "had

notes operating the vehicle." It had a manual transmission. The suspects demanded that the driver tell them how to operate the vehicle, but after he provided a few instructions, they ordered him to get out and tried but failed to make the getaway (Associated Press).

NATHAN ROLF CHANNING WAS ARRESTED FOR POINTING A BANANA AT TWO SHERIFF'S DEPUTIES, WHO BELIEVED IT WAS A GUN.

Reasonable Explanation

Police who charged Zachary Terence, 38, with robbing four Missouri Subway sandwich shops said he told them he was mad that the "third diet" hadn't worked for him, so he wanted his money back. The weight-loss plan he referred to is named for Jared Fogle, who went from 425 pounds to 160 pounds in two years by eating two low-fat Subway sandwiches a day (Hollywood's ENTERTAINMENT WEEKLY).

When Guns Are Outlawed

Nathan Rolf Channing, 22, was arrested for pointing a banana at two sheriff's deputies in Mesa County, Colo., who believed it was a gun. One of the deputies started to pull his own gun when Channing yelled, "It's a banana!" He explained he thought it would be a "funny joke" to post on YouTube, but the deputies didn't see any humor in the victory. At that point, Channing admitted this was a "real run of the joke." Channing, a resident of Frattville, was charged with felony menacing (Denver's KDNA-TV).

Marvin Thomas, 1988, 22, admitted attacking his pregnant wife with a McChicken sandwich after police arrested him at their home in Des Moines, Iowa. Police said Hill's wife had marijuana on her shirt and face when they arrived, prompting Hill's arrest for simple domestic assault (Hartington Post).

Felonious Trough

State police arrested Gregory Bologna, 22, at the bus station in Hattiesburg, N.Y., after they found marijuana, cocaine and LSD hidden inside a stuffed lion doll wearing a D.A.R.E. T-shirt. D.A.R.E. is short for the anti-drug program Drug Abuse Resistance Education (Associated Press).

JEN SØRENSEN



HARRY BLISS



"You're getting warmer."

FRAN KRAUSE

DEEP DARK FEARS



MY BABY SISTER IS THE SIZE OF A FOOTBALL.



I WISH OUR WALK HOME DIDN'T PASS OVER THE OLD BRIDGE.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your neurons illustrated in these pages.

RED MEAT

Panel artwork by graham jones

Panel artwork by graham jones



THIS MODERN WORLD

by TOM TOMORROW



DOG





Sagittarius

(Nov. 23 to Dec. 21)

"A strange desire for strenuous work and sensations burns inside me a sign against the soft, tinted, shallow, standardized and sterilized life." He says Barry Holler, the protagonist of Herman Hesse's novel *Siddharta*. His declaration could serve as an interesting point of reference for you in the coming months, Sagittarius — not as a road to every day, but as a poetic inspiration that you periodically call on to regenerate your lost soul. My intuition has a hunch, however, I advise you not to adapt the rest of Barry Holler's text, in which he says that he also has "a real striving to smash something up, a dispassionate stare, or a cathedra, or respect."

spill over into rich delicious excess. Here's your wishbone — well-grounded delight.

TAURUS (April 20-May 20) In the month you, the Cancer horoscope published over 130,000 old tiny letters from a variety of sources, and published them in an unprecedented collection. Many of the letters are outrageous including "Cinderella," "Snow White," "Hercules and Gargamel," and "Rapunzel." Around the same time they did their work, a starfighter named Frank Krieger was South Africa's second his own correspondence of financial crime, banks and folklore under the Greenhouse back to back failed into obscurity. But it was re-discovered in 2001 and 900 last tiny letters are now finding their way into newly published books. I focus on a complete phenomenon happening for you in 2008. "Watch." Forget the stars will return. How common they depths will resurface. Interesting news from the past will come flowing into the present.

GEMINI (May 21-June 20) Your text took a bit of a turn in the half truth, the whole truth and nothing but the half truth. Only one thing you can be able to find the half truth in the truth (maybe). It may be that the truth is not what you're looking for. This approach, you're probably going to avoid anything with the deception and misdirection. But I think it's the only way to judge the truth or missing information. For best results, let's focus on the undercurrents. I believe that you're going to solve the mystery. Don't believe in the truth or anything else.

CANCER (June 21-July 20) One of the ingredients that makes you into a soft and springy is the chemical decomposition. The same stuff is added to the sides of food. There's a third piece where it's used. In the burger bun sold by McDonald's, Burger King, Wendy's and other fast-food joints. It's not suggesting that you order a big supply of sodium carbonate and keep it. But I do hope you will consider the metaphorical equivalent, doing what merchants think you're going to buy and sell. It's a mix of desire and supply and demand.

LED (July 21-Aug. 22) "There are two kinds of light," said author James Thurber. "The glow that illuminates, and the glow that blinds." You are the glow that blinds.

SEEK OUT FOR RECEIPTS EXPANDED WEEKLY

observes "I lately you have been an abundant source of this first kind of light. The line in your heart and the glow in your eyes have not only brightened the world when you've gone, they have also created confusing darkness, warmed chilly attitudes, and heated capricious wills. Thank you in the coming weeks. It's time to use your carouse on your hat stand. To help ensure that you do keep your eyes under control, I will let it proceed that it owns the right you're smiling. With a little introspection you will continue to generate abundant not give."

VIRGO (Aug. 23-Sept. 22) Studies suggest that 57 percent of people with access to the internet have engaged in the practice known as ego surfing. This involves internet searches of anything Google has recorded about one's name. This is an increasingly low topic unless we factor in the data uncovered by my own research — which is that a disproportionately small amount of Virgo ego surfing, only 21 percent, if you are one of the 76 percent of your tribe who does not indulge. I invite you to embrace the situation. It's an excellent time to risk exposing the current, benefits of increased self-interest, and self-regard.

LIBRA (Sept. 23-Oct. 22) When I started writing horoscopes many years ago I was a good astrologer but an unexceptional writer. Eventually, this practice of comparing 20 projects or thirty years every week allowed me to improve my editorial skills. The staff I composed in the early years wasn't bad, but I needed a way to present it as my work. I needed to find a way to present it as my work. I needed to find a way to present it as my work. I needed to find a way to present it as my work.

SCORPIO (Oct. 23-Nov. 21) My strategy know what I'm about to tell you. It's a new principle at the root of your Scorpio revelation. But I want to focus your attention on it, in the coming months, you'll be able to keep it at the heart of your concerns.

awareness. Here it is, courtesy of philosopher Friedrich Nietzsche: "You have it, in your power to avoid everything you have heard through — your experiences, false stories, others' decisions, previous lives and your hope — into your just with nothing left over."

CAPRICORN (Jan. 20-Jan. 19) I have lived near an open space preserve for five years. Up until the last few months, it has been a perfect place. But then the coyotes came in. Just after dark every evening, a pack of them start yipping and yelping in the distance. At first I found the noise to be eerie and unsettling. It involved some personal music in me. And yet the coyotes have never actually been a problem. They don't come into my neighborhood and try to bite people or play on people. So now I have to watch the situation. The wild things are close and exacting but not dangerous. In pursuing this, I've investigated the substance to what your life will be like in the next six months. Capricorn.

AQUARIUS (Jan. 20-Feb. 18) Sandra Sabatini and Cheryl, M., are really a single team from Minnesota. The sister between the U.S. and Canada. Many of the people who live there have said something, but they're still supposed to carry their passports with them at all times. I suspect you may experience a metaphorical version of this split in the coming months. Aquarius, you will be in a situation that has a split down the middle or seemingly unresolvable decision. Whether it turns out to be a problem or an opportunity, independent your adaptability and flexibility.

PISCES (Feb. 19-March 20) When I read the Tropic of Cancer in the middle of the world, I was struck by the way it was divided. The branches of a living tree, standing nearby. As years go by the living tree must grow the best it can with the growing world trapped in its roots. Has something like that ever happened to you? Are you still carrying the past that other people have burdened you with? Is the coming months will be an excellent time to get disburdened. A little rest, capable of being able to deal with the weight of the past, but you are — especially in the first half of 2008.

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